

2 / GET IN THE MOVIES! SEE NEXT PAGE

Dramatic
Mirror

20 Cents
AUGUST 7, 1920

THE SCREEN AND STAGE WEEKLY



PORTRAIT BY
CARROLL KELLY

THOMAS MEIGHAN
*Paramount Star Appearing in Wm. De
Mille's production of "The Prince Chap"*

"UP FROM JAZZ" by Alice Lake

Have You Ever Longed To Be A Movie Star? *The Screen Needs Stars—Today!!!*

THIS page presents to you the most generous and practical opportunity ever offered to those who are anxious to star in the movies. If you read this through carefully and then *ACT* upon it immediately you will find a greater opportunity than any of our present day stars had in the beginning of their career a few years ago. Will you grasp this opportunity which offers you fame and riches over night?

Moving Picture Talent Is In Great Demand!

Every motion picture producing company in this country is in need and always on the lookout for good material with which to develop stars. You may be exactly the type that is needed to make a big series of pictures. Previous experience is not necessary—a thorough training and ample opportunity will be given to those who are worthy and are ready to work with perseverance for so great a prize. Stop wishing and learn today how you can have this opportunity of a lifetime.

YOU Can Become a Great Star

Just as others have accomplished their success—so you can accomplish yours. Talent is the greatest essential and in many of us it lies dormant waiting for development. A good appearance is an asset but beauty is not essential to become a star. Some of our most famous stars are far from good looking, yet their perseverance and talent have brought them high in the heavens of stardom.

Today, you may have the talent which is worth \$50,000, or \$100,000 a year. If you let this opportunity pass by, you will go through life unrecognized.

Remember that half of our present day stars have been discovered through such opportunities as this and that your chance for success is as great as anyone else. Do you want the chance?

The Opportunity

The Dramatic Mirror, a publication read for 41 years by practically every prominent theatrical star and more recently by every movie star, has completed arrangements for one of the most interesting contests

ever conducted by any publication.

The contest is truly remarkable for many reasons—because a contest has never been conducted with such easy terms making every girl an eligible winner—because practically every one who enters this contest and makes a slight effort will be rewarded (50,000 prizes will be given if necessary to fulfill our promises),—and most of all, because, the Universal Film Co., one of the largest producers of fine pictures have agreed to give the three girls with highest honors a chance to appear in Universal Pictures with contracts at handsome salaries. Never before has a large producer offered such an inducement to ambitious girls.

Absolutely Free!!!

It cost you nothing to enter this contest. Merely fill out the coupon below and send it addressed to the "Contest Editor" of Dramatic Mirror, 133 West 44th Street, New York City, and all details will be sent to you by return mail. Don't delay—send in this coupon today so you can get an early start and keep the lead. Remember the terms are easy—every girl is eligible and can win.

**USE THIS
COUPON
NOW!**

Contest
Editor

Dramatic
Mirror

133 West 44th St.
N. Y. C.

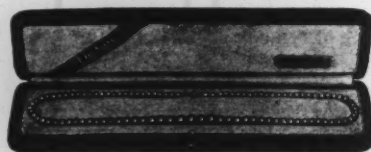
Please send me full particulars about your screen contest without obligation on my part.

Name

Address

City

State



THESE BEAUTIFUL DELTAH PEARLS
with a platinum and diamond clasp can be won by every girl with only a slight effort.

NOTE

This contest is being held under the joint auspices of Dramatic Mirror and the Universal Film Manufacturing Co.

Why do women weep? Why do men chuckle?

*Why does the whole audience clutch
their hands and strain their eyes?*

REMEMBER how the fat man ha ha'd right out and got the audience giggling and the old lady laughed until the tears ran down her cheeks. What a wonderful picture that was!

And last week even the gruff old bachelor had red eyes when the lights went on. You felt as though you had lost your own sister when Melissy died.

All the way home you discussed the story.

Why do you enjoy this picture or that one so much? Have you ever stopped to think why?

First it was such a human story.

And the star was so sweet in the part. You always did like her. All the characters seemed just like the real people.

And the scenes—real rooms in

real houses. The outdoor pictures were like a vacation for you—out in the open—daisy fields, sunshine, mountains, deserts.

Perhaps you didn't notice the photography, you were so interested in the story, but you will remember how clear it was—how beautiful the lighting.

These are the things you will always find in a Goldwyn picture. Interesting stories—your favorite star—beautiful settings—perfect photography. Goldwyn combines them all. When you see a Goldwyn picture you forget your troubles—you forget the baby's croup and the cook's leaving.

You come home feeling as fine as though you'd had an outing.

Never miss a Goldwyn picture. They are the ones you know you will enjoy.

GOLDWYN PICTURES





GERALDINE FARRAR

The grand opera prima donna and screen favorite, who will shortly be seen in her first picture for the Associated Exhibitors, which Pathe will distribute. The picture is "The Riddle: Woman," a film version of the play of that title

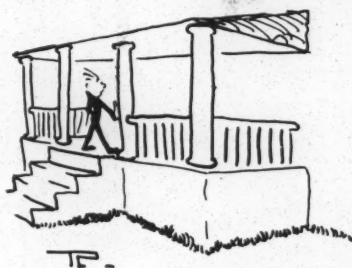
Broadway Buzz

FROM LOUIS R. REID

WHAT is the matter with the telephone company's press agent? The new five and one-half pound directory has been out more than a week and he has issued no statement as to how far the names in the book would reach were they placed end to end.

The Front Porch Has Come

into political prominence again after a lapse of—let us see, 1896 from 1920 equals—24 years. It always has had social significance. And always will so long as young hearts and ukuleles beat as one. Would not a play based upon life as it is lived on a front porch be a timely thing? Written by George Ade or Booth



Tarkington and dealing a little with politics, a little with adolescence, a little with homely but wholesome American domesticity it would create an interest that eighty-nine plays penned by Thomas Dixon about Bolshevism could not arouse.

Are You Too Excited

with the tales of murder mysteries in the newspapers? Do Babe Ruth's exploits stir you to great emotions? Then read your paper a little more carefully. You will find an item that milk has gone up another cent. Such news—it has really not been news for several months—should make you yawn.

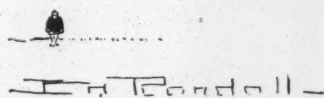
I will not go to Erin's Isle—Bullets there are all the style; I think I'll wait a little while Before I go to Erin's Isle.

Yacht Races Have a Technique

all their own. And it is hard to understand. Dempsey is not penalized three rounds because he may outweigh and outreach his opponent. Two strikes are not called on Babe Ruth the moment he comes to bat because he has a habit of hitting home runs. Man O' War is not handicapped three or four lengths because he can outrun his rivals.

Real estate values are increasing each day along the Canadian border. Of course. Why not?

Woodrow Wilson publicly endorsed "Friendly Enemies" and Theodore Roosevelt publicly endorsed "The Country Cousin." Let us hope the man from Ohio who will live at the White House after March 4 will make a more vital contribution to dramatic criticism.



Through

Cohan and Harris Smith and Golden Klaw and Erlanger Weber and Fields Brian, Sanderson and Cawthorn Arnold Daly and (take your pick!) S. Jay Kaufman and covert charge The Tribune and Sen. Wadsworth Actors' Equity and Howard Kyle "Zit"

Jack Johnson and bankroll Harry Reichenbach?

When You Read

in the newspapers that some person or other has hurled something at another person you naturally conclude that the something is defiance. Only defiance is hurled in the press. Just what is defiance? And what are its ingredients? Is it made of something that sticks to one and won't roll off, or is it some harmless substance that has the effect of a rubber ball, bounding back to the hurler with doubled force? Sinn Feiners hurl defiance at British constables. Lentine hurls defiance at Lloyd George.



Broadhurst hurls defiance at Alan Dale, and now come the wild women at Bedford hurling defiance at Governor Smith.

A man named George White has been appointed chairman of the Democratic National Committee. Can this be one of the "Scandals of 1920"?

When All Is Said and Done

Doug didn't climb the Matterhorn, nor venture into the crater of Mount Vesuvius, nor penetrate into Trotzky's preserves, nor pose as a member of the British constabulary in Ireland, nor escort Armenian children into Turkey. But he made up for that. He did help Mary select a gown in Paris.

The hero's life is full of hair-breadth escapes, mishaps and burdens that are hard;

The villain's free from every fear, from pain and tears and sighs, When finished the hero weds the girl, and lives the life of—well, it's always a bitter card;

While the villain—damim—escapes all this, for he—damim—just dies.

He Was Unique All Right

J. B. Pond, head of the J. B. Pond Lyceum Bureau, has sued Maurice Maeterlinck for \$50,000 for alleged breach of contract. Mr. Pond says that Maeterlinck was unique as a lecture attraction. Unique is the word. Maeterlinck gave only one lecture.

Trust Long Beach. When all the spice of life seems buried in the same



grave with Bryan's hopes, Long Beach gives us a new glow of satisfaction. She has declared that the sky is the limit in regard to bathing suits. Which is tempting enough when a dull Sunday in town would seem to be ahead. But between you and me and Walter Kingsley when has not the sky been the limit at Long Beach?

A man 73 years old claims to have walked 74,000 miles in ten years. Actors once boasted of their walking ability. But no more. The movies have brought them motor cars.

Who do you think is the handsomest man, the Arrowest of the collar boys in all New York? A policeman. At any rate, Howard Chandler Christy walked right by the Lambs Club, the picture studios, the college campuses and selected Patrolman Herbert A. Kennedy to be his model for a poster of the handsomest man he is painting. Kennedy, it would seem, does not mind the honor if it will be the means of an introduction to "a real sweet girl." The line forms on the right, girls, in the Thirty-eighth Police Precinct.



Broadway Primer

(Thirteenth Lesson)

Q. Why is it that The Sun is in larger type than The New York Herald in that morning paper published at 280 Broadway?

A. Ask Munsey—he knows.

Q. Why is it that when you call up The Sun and New York Herald which is published at 280 Broadway that the telephone operator replies "New York Herald"?

A. Ask Munsey—he knows.

The Annual Race

between William A. Brady and A. H. Woods was run off last week with the former winning by twenty-four hours. Last year each jockeyed for several days and then ran a close race as to who would be the first to present a crook melodrama. This year the contest is based upon a play about Wall Street.

You Have to Hand It

to Villa. After living a Gilbert and Sullivan existence for many years to the South of us he has "retired," so it is announced, "to private life." His wars have been private all along. He has been given financial guaran-



tees (English for a million pesos, more or less) if he will be good.

The movies should get Villa. He is endowed by nature for a rough-riding life in Hollywood. With his smile he could be either a hero or a villain. Probably the latter, for I seem to hear some one saying he is the guy who put villa in villain.

Perhaps it was color blindness that prevented the New York detective force from solving the Elwell murder mystery. Do you remember the Elwell murder mystery? There was "the woman in gray." There was red, red blood and there was a pink kimono.

Suggestion to printer: Keep headline standing. "Milk Goes Up a Cent."

Japan women are making a fight for suffrage. The first woman elected to office there truly will be a "darling of the gods."

It Has Been Done A Good Many Times on the Stage

Robbers took \$34 and a gold watch from the pocket of a sleeping policeman the other day in the park.

Senator Wadsworth, it develops, has a Payne to take care of.

Southern Californians do not talk so much about their climate nowadays. They are afraid of a retort uncourteous.

THOMAS A. DORAN.



Abbe

ISABEL KEEP

One of the famous beauties of the Paramount-Mack Sennett comedy forces who here sets a style in furs for beach wear

DRAMATIC MIRROR

Up From Jazz

By Alice Lake

THEY told me not to admit it when I first went into motion pictures. But the truth will out. And I have had enough experience with the stage to know that if a woman has a past, there is no escaping from it. Just when everything is all set for orange blossoms and presumably eternal happiness, up crops the jolly old past. And our little heroine is "undone."

So, all warnings to the contrary, I'll admit it first thing.

You Might as Well Know

to begin with that I was born in Brooklyn; moreover I was born in Flatbush, and, moreover, I never yet have been able to understand why anybody would want to make a dark secret of it.

I remember as a kid being taken over the Brooklyn Bridge to see "a New York show" and one of the comedians who was otherwise funny remarked, "She came from Brooklyn," and everybody laughed. Then I was taken to a show down in Fulton street in Brooklyn and a comedian said, "You see, she was from Flatbush," and it was good for another laugh. And I've been all these years trying to see where the joke comes in.

If It Were Yonkers

or something of the sort, of course everybody would just naturally have to laugh. You see there's a funny sound to the name of Yonkers and one naturally concludes the people from there must be funny, too. But Brooklyn is too serious a place to joke about. It has more churches and babies than any other city, and—

In Flatbush there's the old Vitagraph studio, which is where I got my start. I just went out there and they looked at me and said, "You'll do." So I went on as an extra and then they gave me small parts and then I got a chance to do a lead with Thanhouse in "The First Ace." Mack Sennett saw me in it and wrote to me to say, would I like to be Fatty Arbuckle's leading woman? And I said I would. So I did. It was slap-stick work, but I had the time of my life doing it.

Then Mr. Arbuckle became ill and I went to Universal to play with Herbert Rawlinson in "Come Through." I had the role of a professional society dancer and it suited me particularly because I had been a professional dancer myself before I went into pictures.

I Had Danced

ever since I could remember and then the Castles started the dance craze while I was in high school. I was crazier about it than almost anybody I knew.

Dancing at every opportunity, I said to myself, "You might as well make money out of it, Alice." So I went to the Waldorf-Astoria, where they wanted dancers to give exhibitions for the after-theater crowds, and they engaged me right away. Jazz? It was my middle name. I succumbed to it. I was one of the most devoted of its subjects. I

danced it day and night. I looked forward to a career of jazz—perhaps on the stage, perhaps on the screen.

It was after a season of this that I felt the call of the camera and hied me out to the Vitagraph. After I did "Come Through," producers started to offer me lots more money, so I figured I had made a hit. But I went back to Roscoe Arbuckle and then did a series of Mack Sennett comedies.

I was in one of these, doing burlesque melodrama, when Bert Lytell saw me. He told me afterwards that he thought anybody who could do burlesque work so realistically ought to be able to do straightforward, serious work. Anyhow he got me an engagement with Metro as his leading woman in "Blackie's Redemption."

It put a new ambition into me. Heretofore, I had been quite content with the joyous,

Care-Free Comedy Stuff

but "Blackie's Redemption" gave me a sense of power. I wanted to create roles that reflected life in all of its lights and shadows, instead of remaining always in the glare of burlesque.

Metro gave me my opportunity. I continued with Mr. Lytell in "The Lion's Den;" and then I did "Full o' Pep" with Hale Hamilton. But it wasn't until my next picture, "Lombardi, Ltd.," with Bert Lytell, that I felt I really had arrived. Metro apparently thought so, too, for Maxwell Karger, the Director General, came to me with the announcement that I was to be featured at the head of my own company.

My first feature picture was, "Should A Woman Tell?" Then came "Shore Acres" and "The Misfit Wife." My next picture will be "Body and Soul" by William J. Hurlburt. I am to play the role of an American art student in Paris who loses her identity in an accident and is thrown into the life of the under-

It's a New Type of Role

for me and I'm enthusiastic about doing it. I want, anyhow, to play as great a variety of parts as possible. I would hate to find myself confined to a single type.

It seems so natural to me to lose myself in a role; I feel as though I actually am the person I'm impersonating. If I laugh or weep, it's because that other person is laughing and weeping. And yet, at the same time, there is always Alice Lake looking on with the effect of what this other person is doing in her mind's eye.

Acting to me has always been a curious compound of dual personality. But I dread the danger of ever completely "losing myself" in a role. For then I think I should be truly lost. I want to be all sorts of characters and yet always remain myself.

After all, by exercise of imagination, and looking into one's own

heart, one can impersonate any character. Deep down, human nature is

The Same the World Over

it's easy to skim off the veneer of civilization and find the primitive savage that lies in the heart of a society woman. It's in manners, more than anything else, that characters are differentiated.

So I know when I look into my own heart, I realize that the things which would make Alice Lake weep would bring tears to the eyes of Marcelle in a little French village or Osaki in one of the Mikado's towns.

The screen has become my entire life now—and I'm getting to like life better and better the more closely I become acquainted with it. I don't go in for cooking, sewing, gardening, house-cleaning, home wrecking—or any other really domestic pursuits.

When I'm away from the screen I like to find life surging, joyous and healthy. Now that I don't have to do it for a living, I've decided that dancing is



Miss Lake, who is one of the most popular of Metro's stars, will soon be seen in "Body and Soul," by William J. Hurlburt

My Favorite Sport

I like to have my house filled in the evenings with a crowd full of "pep" and just turn on the old victrola and let 'er go. Another sport I've taken up lately is bicycling. Remember when you were a kid what a stir there was in the neighborhood—there used to be in Flatbush anyhow—when Willie Jones or Susan Smitgers brought a new "wheel" into the neighborhood? How you wished to take a ride? And how sometimes you obtained your wish?—It was a lot more exciting than when May Allison or Viola Dana brings a new car into Hollywood; we got more thrills out of the old wheel anyhow.

Remember the "century runs" and the gaunt, hollow-eyed men and women fans who walked around with shoulders stooped and medals on their sweaters? They've gone, and the bicycle girl's stoop has made way for the debutante slouch. But bicycling was my first love, and now that I've returned to it again, I find it's a true love that I expect will last a lifetime.



MARY PICKFORD

who with her husband, Douglas Fairbanks, has just returned from a vacation in Europe and is ready to start work on her next United Artists picture

THE NEW PLAYS ON BROADWAY

"POOR LITTLE RITZ GIRL"

Low Fields Produces Musical Comedy at the Central

Musical Comedy in two acts. Book by George Campbell and Lew Fields. Music by Richard C. Rodgers and Sigmund Romberg. Lyrics by Lorenz M. Hart and Alex Gerber. Staged by Ned Wayburn. Costumes by Anna Spencer, Inc. Music published by Remick.

Produced by Lew Fields, at the Central Theater, July 28.

Barbara Arden.....Eleanor Griffith
Madge Merrill.....Lulu McConnell
Lillian Lawrence.....Aileen Poe
Annie Farrell.....Florence Webber
William Pembroke.....Charles Purcell
Dr. Russell Stevens.....Andrew Tombes
Dorothy Arden.....Ardelle Cleaves
Jane DePuyster.....Eugenie Blair
Teddie Burns.....Donald Kerr
Helen Bond.....Elise Bonwit
Marguerite.....Ruth Hale
Mlle. Lova.....Dolly Clements
Mons. Mordky.....Michael Cunningham
Stage Manager.....Grant Simpson

Low Fields committed the unpardonable, some people might think. He produced a musical comedy and failed to include himself in the cast. Perhaps, he thought of this unique oversight, for he arranged a work that is well above the average in many respects.

There was a little story to "Poor Little Ritz Girl." A naively-told, naively-acted story but sufficient for musical comedy purposes during the dog days. It presented the ancient tale of an impressionable bachelor who returned home to find his quarters inhabited by a demure and innocent girl of the chorus.

Had Charles Purcell the ability to characterize his role "Poor Little Ritz Girl" would have been ever so much more delightful. As the young bachelor he was never convincing, though he sang with his usual zest and clarity. Eleanor Griffith was a lovely heroine, though, too, her abilities were of a small nature. Lulu McConnell, on the other hand, was genuinely amusing as a rough and boisterous chorus girl friend, and Florence Webber and Aileen Poe added poise and assurance to other girls of the ensemble.

"Poor Little Ritz Girl" at the Central —Two Wall Street Dramas Open New Dramatic Season

Andrew Tombes furnished a capital sketch of a physician with a sense of humor and contributed a good deal of fun by horse-play that never seemed forced and out of the picture.

LOUIS R. REID.

"CROOKED GAMBLERS"

Taylor Holmes in Drama of High Finance

Comedy in four acts by Samuel Shipman and Percival Wilde. Staged by Robert Milton. Gowns by Mme. Renaud. Produced by A. H. Woods at the Hudson Theater, July 31.

Bob Dryden.....Purnell Pratt
Bobbie.....Tommy Meade
Jim O'Neill.....Leonard Doyle
Janet Granville.....Doris Kelly
Mrs. Robertson.....Helen Lackaye
Fred Robertson.....Robert McWade
Harry Van Arsdale.....Edward Fielding
Mrs. Van Arsdale.....Louise MacIntosh
John Stetson.....Taylor Holmes
Evelyn Van Arsdale.....Maude Hanaford
Turner.....Felix Krembs
Randall.....William B. Mack

Mr. Woods, deciding about the same time as Mr. Brady that Wall Street drama would be stylish this season, hastened to show his line to the public first. He opened his sample case at the Hudson Theater, however, just twenty-four hours later



than his competitors, and revealed "Crooked Gamblers."

The story is of an ingenuous young tire manufacturer whose partner insists on putting their stock on the market. Against his better judgment

the young man consents, makes several millions, balks his broker's plans to make several more in a way which seems unscrupulous, loses all he has made, ruins his friends, and quarrels with his sweetheart, only to win



everything back in the last act and live happily ever after.

The play starts rather slowly. In fact, in the second act it slows down almost to a full stop, but when the third act comes along things pick up emphatically. The stage is ingeniously handled, showing in turn two brokers' offices and the curb market without a moment's wait between.

Taylor Holmes plays the honest young man adequately. He is always Taylor Holmes, but in this case it is sufficient. Maude Hanaford is a beautiful and sympathetic heroine, in spite of the fact that her part is none too real in the writing. Felix Krembs is a suave and handsome villain, and William B. Mack contributes an effective character study. Purnell Pratt, Robert McWade, Leonard Doyle, and in fact all the cast, do good work. Robert Milton has staged the play with his usual skill.

JOHN J. MARTIN.

"OPPORTUNITY"

Brady Wins Race to Show Wall St. Play

Play in six episodes by Owen Davis. Produced by William A. Brady at the Eighth Street Theater, July 30.

Larry Bradford.....James Crane
Joyce Wayne.....Lily Cahill
Joe Canfield.....Leonard Willey
Harrison Ladd.....Clifford Dempsey
Jimmie Dow.....Kenneth MacKenna
Nellie Ross.....Nita Kaldi
Josie Tyler.....Evelyn Knudsen
Peggy Graham.....Nora Sprague
Mrs. Fisher.....Isabel Vernon
Mrs. Canfield.....Nora Lamison

With the papers filled with daily accounts of the easy money won by one Ponzi, it is not at all unnatural that Broadway should have an attack of easy money drama. No less than two have already been revealed after a sharp contest for priority by their respective sponsors, Mr. Brady and Mr. Woods.

There can be no two opinions about it, "Opportunity" is full of thrills. From the time when we first see the rather uncouth young clerk in a broker's office and hear his determination to become a power on the street, to the time when three years later he breaks the villain, things are tense. For in the meantime he has broken several other things, among them the chandeliers and mirrors in his mistress's apartment, and his wife's heart. But eventually he sees the error of his way and becomes, we are led to believe, an exemplary husband and financier.

Poor youth, he is up against strong temptation, for the most brazen vampire since Cleopatra's day sets out to grab him, and grab him she does with one fell swoop.

James Crane works like the proverbial Trojan in the role of the ambitious youngster. His performance is neither inspired nor inspiring, but he achieves satisfactory results. Lily Cahill is sincere and charming as the wife, and Clifford Dempsey gives a fine performance.

JOHN J. MARTIN.

(New Plays Continued on p. 236)

BROADWAY TIME TABLE—Week of August 9th

Play	Principal Players	What It Is	Opened	Theater	Location	Time of Performances
Abraham Lincoln	Frank McGlynn	Inspiring historical drama	Dec. 15	Cort	West 48th	Eve. 8.15 Mat. W. & S. 2.30
The Americans in France	Blanche Yurka, Frank Kingdon	Reviewed in this issue	Aug. 3	Comedy	West 41st	Eve. 8.30 Mat. Th. & S. 2.30
Celtic Players	Repertory company	Irish dramas	June 28	Bramhall	Lex. Ave. & 27th	Eve. 8.30
The Charm School	Sam Hardy, Marie Carroll	Reviewed in this issue	Aug. 2	Bijou	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Cinderella on Broadway	Georgie Price, Eileen Van Biene	Lavish extravaganza	June 24	Winter Garden	Bway & 50th	Eve. 8.15 Mat. T. Th. & S. 2.15
Come Seven	Gail Kane, Arthur Aylsworth	Comedy of negro life	July 19	Broadhurst	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Crooked Gamblers	Taylor Holmes, W. B. Mack, Felix Krembs	Reviewed in this issue	July 31	Hudson	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Ed. Wynn Carnival	Ed. Wynn, Lillian Fitzgerald	Superb clowning	Apr. 5	Selwyn	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
The Famous Mrs. Fair	Henry Miller, Blanche Bates	Excellent domestic comedy	Dec. 22	Miller's	West 43rd	Eve. 8.30 Mat. W. & S. 2.15
Florodora	Eleanor Painter, George Hassell	Pretentious revival	Apr. 5	Century	Central Park W.	Eve. 8.30 Mat. Th. & S. 2.15
Foot-Loose	Emily Stevens, Norman Trevor, O. P. Heggie	"Forget-Me-Not" revisited	May 10	Little	West 44th	Eve. 8.30 Mat. W. & S. 2.30
The Girl in the Spotlight	June Elvidge, Johnny Dooley, Mary Milburn	Herbert musical comedy	July 12	Knickerbocker	Bway & 38th	Eve. 8.20 Mat. W. & S. 2.30
The Gold Diggers	Ina Claire, Bruce McRae	Comedy of chorus girls	Sept. 30	Lyceum	West 45th	Eve. 8.15 Mat. W. & S. 2.15
Honey Girl	Edna Bates, Lynne Overman	"Checkers" set to music	May 3	Cohan & Harris	West 42nd	Eve. 8.30 Mat. F. & S. 2.30
Irene	Adelina Patti Harrold	Above-average musical comedy	Nov. 18	Vanderbilt	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Lassie	Molly Pearson, Tessa Koeta	Kitty MacKay set to music	Apr. 6	Casino	West 39th	Eve. 8.30 Mat. W. & S. 2.30
Lightnin'	Frank Bacon	Delightful character comedy	Aug. 26 '18	Gaiety	Bway & 46th	Eve. 8.30 Mat. W. & S. 2.30
The Night Boat	John E. Hassard, Ada Lewis	Excellent musical comedy	Feb. 2	Liberty	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Not So Long Ago	Eva Le Gallienne	Comedy of the '70's	May 4	Booth	West 48th	Eve. 8.30 Mat. Th. & S. 2.30
Opportunity	James Crane, Lily Cahill	Reviewed in this issue	July 30	48th St.	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Poor Little Ritz Girl	Charles Purcell, Andrew Tombes	Reviewed in this issue	July 27	Central	Bway & 47th	Eve. 8.20 Mat. W. & S. 2.30
Scandals of 1920	Ann Pennington, George White	Jaazzy summer show	June 7	Globe	Bway & 46th	Eve. 8.20 Mat. W. & S. 2.30
Scrambled Wives	Roland Young, Juliette Day	To be reviewed	Aug. 5	Fulton	West 46th	Eve. 8.30 Mat. W. & S. 2.30
Seeing Things	Jed Prouty, John Westley	Farce of spiritism	June 17	Playhouse	West 41st	Eve. 8.30 Mat. W. & S. 2.30
Silks and Satins	William Rock	Elaborated vaudeville	July 15	Cohan	Bway & 42d	Eve. 8.30 Mat. W. & S. 2.30
Ziegfeld Follies	Fannie Brice, Bernard Granville, Ed Cantor	Annual revue	June 22	New Amsterdam	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Vaudeville	Julius Tanner, Mae West, Ames & Winthrop	Monologue, songs, revue		Colonial	Bway & 62nd	Eve. 8.00 Mat. daily 2.00
Vaudeville	Charles King, Harriet & Marie McConnell	Musical sketch, song revue		Palace	Bway & 47th	Eve. 8.00 Mat. daily 2.00
Vaudeville	Henry Santrey, Marie Nordstrom, H. Holman	Syncopated land, com., sketch		Riverside	Bway & 96th	Eve. 8.00 Mat. daily 2.00

Motion Pictures

The Devil's Passkey Sam de Grasse, Una Trevelyn
Humoresque Vera Gordon, Alma Rubens
A Cumberland Romance Mary Miles Minter
What Happened to Jones Bryant Washburn
What Women Love Annette Kellerman

Eric von Stroheim drama
Drama of Jewish Life
Drama of mountain life
Prohibition comedy
Society drama

Capitol
Criterion
Rialto
Rivoli
Strand

Bway & 50th
Bway & 44th
Bway & 42nd
Bway & 49th
Bway & 47th

1 P. M. to 11 P. M.
12 M. to 11 P. M.
12 M. to 11 P. M.
12 M. to 11 P. M.
1 P. M. to 11 P. M.



VINCENT LOPEZ
and his Kings of Harmony

The fame of this peppy group of musicians has become international and Lopez's band is one of the few that not only has survived the run of jazz but has displayed unusual skill and versatility in playing any kind of music from jazz to grand opera. Lopez and his kings have established themselves as great favorites in New York, now winding up a month's consecutive engagement with the Pat Rooney-Marion Bent act at the Palace Theater. They have scored a tremendous hit with the Maurice Richmond Company's sensational number "La Veeda"

AT THE BIG VAUDEVILLE HOUSES

ALHAMBRA OFFERS GOOD PROGRAM McConnell Sisters Trill Way to Hearts of Harlemites

It was plainly seen and felt that *Harriet and Marie McConnell* held Monday night's Alhambra audience spellbound while they trilled, smiled and daintily tripped through the tuneful act, "Trills and Frills," prepared for them by *Hassard Short*. There were so many thrilling notes to hear and so many exquisite scenic drops and costumes to gaze upon that one could have heard the proverbial pin drop until the end of the act, when a storm of applause broke loose.

Jay Dillon and *Betty Parker*, presented by *Jack Northworth*, in "Nac-naacs of 1920," greatly appealed to the fancy of the audience by offering a firelight courtship scene, prettily trimmed with tuneful songs and bright nonsense.

Ames and Wintthrop, in "Alice in Blunderland," a sidesplitting travesty, sent their act over with a zest and speed that kept us wondering what they would do next, and finding each "next" better than the last. Particularly interesting is the laughable old-time tintype characterization that terminates in dances of different periods.

A goodly portion of upper seventh avenue turned out to greet *J. Rosamond Johnson* and "His Inimitable Five," an organization of colored musicians—vocalists, banjoists, violinist and trap-drummer—who serve every phase of melody, from classic and down-south darkey ballads to the wildest kind of Broadway syncopation.

Barnes and Freeman, in "A Pressing Engagement," a trouser skit, succeeded admirably well in doing nothing and getting well applauded for it.

Fred Rial and *Sister Gertrude* made things very interesting by starting a talking match that wound up in a series of novel acrobatic stunts, real and illusory, all the more remarkable because performed in evening clothes.

The *Lightner Girls* and *Newton Alexander*, featuring that inimitable facial contortionist, *Winnie Lightner*, dispensed patter, ditties and puns that would have died an early death had it not been for *Winnie's* "face comedy."

Bert and Lottie Walton, two very sincere workers, opened the bill with dainty dances and succeeded in pleasing, while the *Breen Family*, the closing act, held the audience in their seats while they acrobated, toe-danced and buck-and-winged the performance to a breezy finish. ELITA.

HOLMAN CORRALS COLONIAL HONORS Marino and Maley Also Furnish Comedy Surprise

Harry Holman in his new comedy playlet, "Hard Boiled Hampton," is making a triumphal conquest of the "big time" vaudeville houses and following his unquestioned hit at the Palace, swept into the Colonial this week and bagged the laughing hit of the bill. The genial, rotund comedian was closely pressed by *Marino*

McConnell Sisters Score at Alhambra— Harry Holman at the Colonial— "Bleaty-Bleaty" at the New Brighton— Palace Has Three Revues

and *Maley*, doing a "wop act," a duo of male funmakers who slipped in quietly from the west and made *Joe Sullivan's* chest swell up like a pouter-pigeon, for it was *Joe* who touted them to the Keith bookers.

There were other hits, but Monday night it was the consensus of opinion that the new acts of *Holman* and *Marino and Maley* were the biggest laughgetters.

There were hits by vaudevillians who have been at the Colonial before, with *Charles King*, *Harry Breen* and *Eva Shirley* adding fresh laurels to their batting averages.

In fact the whole bill was up to the Keith standard and voted bully entertainment.

Willie Hale and *Brother* gave the show a flying start with a pleasing routine. *Lexey and O'Connor* did well with songs and dances. *Eva Shirley* was well received, her songs being encored and her jazz band and the dancing *Al Roth* putting the act in big favor.

After the comedy scores by *Marino and Maley* and *Harry Holman*, and the intermission period, the new *Charles King* act was offered. Some of the settings would do a \$2 production proud and *King* not only works hard to please, but makes changes of wardrobe frequently. His feminine support included several women who not only sing exceedingly well but dance creditably.

Harry Breen was next to closing, and held the spot in his accustomed capable manner. *Bender and Herr*, in an athletic novelty, held everybody in for the finish. MARK.

NEW BRIGHTON HAS FINE BILL "Bleaty-Bleaty" and Other Headliners Score

Mr. and Mrs. Gordon Wilde assisted by their daughter, *Connie*, does a shadow act and the daughter sings a number, also assisting with some shadow scenes. *Parama*, a very clever musician, entertains on various instruments, also a one-string violin of his own make. *Adelaide Bell*, a dancer, assisted by *Barney Zeeman*, at the piano, does some very clever dancing. *Miss Bell* opens with a fan dance.

Margaret Young, singing comedienne, was very nicely received. During her act she imitates a disappointed chorus girl, singing *They don't Make Them That Way Any More*. She also sings for an encore *Oh By Jingo*. *Ralph Herz*, the musical comedy star gives a song and recitation act. His big hit is the poem entitled "Woman and Light" in which he used a young lady not programmed.

Hassard Short presents a singing and dancing revue entitled "Bleaty-

"Bleaty" which runs an hour and ten minutes—too long for an act of such a nature to run. Some of the members in the cast are good, but improvements can be made on the act. Some of the principals are *Rose Kessner*, *F. Barrett Carman*, *Hinda Hand*, *Elmer Brown* and *Megnonne Reed*. There are eight chorus girls and six chorus men. *Rose Kessner* does very clever dancing while *Mr. Carman* plays five different parts.

Julius Tannen, the boy with his witty sayings opens with appearing in a bath-robe, which causes quite some laughter. Everybody enjoyed him.

The *Donald Sisters* close the lengthy bill. WALKER.

THREE REVUES AT THE PALACE

Pat Rooney, Harry Carroll and Mme. Doree Have Big Acts

The bill at the Palace Theater this week is opened by the *Four Lamy Brothers* with some clever aerial gymnastics and evolutions. An audience such as gathers at the Palace does not relish the low comedy style of comments by the clown member of the troupe. Otherwise, the turn pleased all who attended the afternoon services on time.

Frank Parish and *Steven Peru*, in their freshly laundered gaudy coats, stepped about with their accustomed vigor and agility, leaping in and out of barrels, on and off chairs, and over and under brooms.

Mme. Doree, with an extremely competent cast of ten accomplished vocalists, presents some of the most beautiful and inspirational bits from the entire field of grand opera. The settings and costumes are appropriate and handsome, and as an encore at the end, the entire company sings a medley of the most popular of the old familiar melodies. They scored an emphatic hit.

Pat Rooney and *Marion Bent*, for the fourth consecutive week, present their turn called "Rings of Smoke." As heretofore, the act is a huge success.

Harry Carroll is another of the favorites of the Palace gang, and returns with his "Varieties of 1920," full of haunting melodies of his own composition, pretty girls and fine frocks. *Jack Wills* and *Miriam Clifford* also give their little two-act with a title, "At Jasper Junction." They win laughs a-plenty with the elderly station agent, and *Mr. Clifford* does some really fine acting as a hop-head on a tear.

Bert Fitzgibbon, the original daffydil, assisted by his brother-in-law on his "exhilaphone," the which he plays with more than the usual sweetness, keeps his hearers in a gale of laughter. *Maria Lo*, the famous poseuse, closed with a new series of beautiful living pictures. RANDALL.

Palace

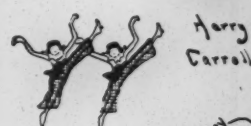
Four
Lamy
Bros.



Time.
Doree



Pat
Rooney



Clifford
and
Wills



The famous
poseuse,
Maria Lo,
poseusing.

By Ed Randall

DELIGHTFUL BILL AT RIVERSIDE

Nora Bayes Shares Honors with Chic Sale

The Riverside Theater makes happy its guests this week with a richly varied entertainment. The proceedings are started by *Johnson*, a man with utter disregard of all rules of the human anatomy, who, while tied in apparently inextricable knots, performs hazardous feats.

Harry Masters and Jack Kraft present their merry satire on the song and dancing man of the past, the present and even the future. *Lillian Herlein* sings a pleasing cycle of songs and wears an equally pleasing cycle of gowns en route. The heaviest applause of the act went to her accompanist at the piano, *Earl Thurstensen*.

Kramer and Boyle have a novel and hilarious finish. The rest of their act is not of the same quality, although they win many a hearty laugh with their quips.

Chic Sale is a perennial laugh each season that he makes his appearance. His is a marvelous sense of dramatically portraying the ridiculous characters of rural life. Some day, perhaps, *Mr. Sale* will hit upon an equally facetious series of urban citizens.

Jack McLallen and May Carson again perform the trick skating in a little skit called "Oh! Sarah!" There is many an opportunity for *Jack McLallen's* skittering skates in such a skating skit, and the audience were highly pleased thereat.

Nora Bayes is the deserved headliner. Her round of songs is much the same as her program at her recent appearance at the Palace Theater, and the applause which follows her every song is enthusiastic.

Vincent Redford and Gene Winchester closed with comedy juggling. RANDALL.

BUSHWICK BILL

Mason and Keeler, Mel Klee and Wilton Sisters Please

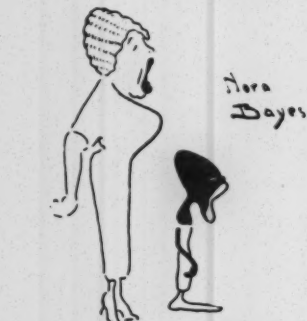
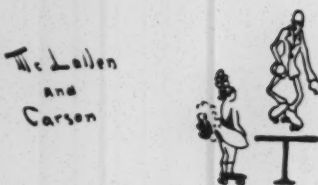
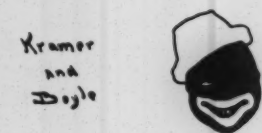
Edward Hill opened with a "Hat" act, drawing outline of a girl, and putting all kinds of hats and cloaks on her. The *Brittons* with xylophones, cornet and trombone played some jazz, including *Cuba*, and *Ted Lewis' Naughty Blues*. They made a hit and were recalled a couple of times. *Holmes and LaVere* in "Themselves" have a unique act, sitting in their own box on the stage and watching themselves act. *Miss LaVere* sang *In My Mammy's Arms* well. *Marion Weeks* and *Henri Barrow* produced some operatic pieces.

Mason and Keeler in "Married," a laugh getting farce, went fine, and they received a good hand. The *Wilton Sisters* were popular. They sang and played the piano and violin as usual, and made good with *Rose of Washington Square*, and *Isle of Golden Dreams*.

Stella Mayhew with *Billy Taylor* told some good stories and sang and even danced a little.

Mel Klee sang *The Girl that Made Me Cry* and told some good jokes, especially about the other acts. He was recalled a number of times. *Chandon Trio* closed a well balanced show with some aerial stunts. HUSTED.

Riverside



NEW ACTS

Harry J. Conley Is Capital Comedian

Vaudeville has handed the welcome mat to *Harry J. Conley and Company* in his new act, "Rice and Old Shoes," the turn scoring the biggest kind of a laughing hit at the Royal this week. *Conley* does a sort of Rube type, an awkward overgrown boobish young man who visits his girl in his new motor cycle and side-car and wears big yellow shoes that squeak as he walks across the stage. *Naomi Ray* is *Conley's* feminine support and she does well with both lines and songs. *Conley* is a clever comedian and he knows how to put over his rural comedy. He is a fine singer. Two of his numbers, *We Miss Our Old Country Home* and *What a Beautiful Baby You Turned Out To Be* were rendered in fine voice. *Miss Ray* joins in with *Conley* at times, and their harmony is worth hearing. There is a snappy, humorous line of patter between *Conley* and *Miss Ray* that was laughingly received at the Royal. Some of these days a production is going to grab *Conley* or we miss our guess by a city mile. MARK.

CHICAGO—MAJESTIC

Kitty Doner and Sister Head Good Bill

The Majestic is offering a very good bill this week headed by *Kitty Doner* and her sister, *Rose*, in an act that scored an unqualified success. The supporting bill is also of good quality including such Chicago favorites as *Winona Winter* and *Ben Jerome*, and *Mullen and Francis*.

The *Briants* opened the show successfully and are followed in second position by the syncopated xylophonist, *Libonati*. He manages to get a lot of music and pep out of his instrument and pleases the audience. *Elsie Williams and Company* present a one-act playlet which is thoroughly enjoyable, and *Winona Winter* and *Ben Jerome*, the Century Midnight Whirl, follow. They score a big hit by their clever and breezy style of work and leave the audience begging for more.

Marie and Mary McFarlane are somewhat handicapped by following such a popular pair, but they manage to put their program of songs over with satisfactory results. *Mullen and Francis*, who come next, naturally make a laughing hit with their nonsensical material and their way of putting it across.

In next to closing position *Kitty Doner*, assisted by her sister *Rose*, hit the high water mark of the bill. *Miss Doner* is just another name for pep, and her dancing is a constant delight. Her style of work is all her own, and her impersonations are dainty and delightful. Her sister also shows the *Doner* characteristics and offers good assistance. The *Jazzland Naval Octette* close an enjoyable bill in suitable fashion. ROBERTS.

Revue at Colonial

The first of the new series of big vaudeville productions to be made by *Hassard Short* will be offered at the Colonial next week. It is entitled "Bleaty Bleaty," a satire revue.

DRAMATIC MIRROR

NEW SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Oh, What a Beautiful Baby You Turned Out To Be	Harry Conley
That Old Irish Mother of Mine	Sailor Reilly
I've Got A Bimbo Down On Bamboo Isle	Dolly Kay
Easy Meeny Meiny Mo	Marino and Maley

COMEDY SCORES

ROYAL HONORS

Alan Brooks Forced to Make Encore Speech

It was Monday afternoon. The weather was hot. At the Royal the matinee crowd wasn't a bit bad for a sizzling, humid show day. Now vaudeville has been offered day in and day out at the Royal but what struck us as out of the ordinary was the way the *Alan Brooks* comedy skit, "Dollars and Sense," was received. Sketches of any type as a rule strike so much popularity, receive so much attention, are handed so much applause when they are through, but not so *Alan Brooks* Monday. His act was on just before intermission and the applause was so hearty, spontaneous and insistent that he finally responded with a speech. That Royal crowd certainly ate up that little playlet and it was the biggest kind of a hit.

Comedy had its day for *Alfred Latell* and his inimitable dog impersonation caused considerable laughter in the third spot, while *Clark and Verdi* simply bowled 'em over. Then the comedy deluge was resumed in the second part by *Billy Rogers*, more of a musical mimic than anything else, and *Harry J. Conley*, a clever singing comedian.

The *Wilson Aubrey Trio* combined comedy by-play at the opening with a series of horizontal bar tricks, the men putting on a travestied wrestling match that was alone worth the price of admission.

Sailor Bill Reilly and his new act went unusually well. They all remembered him for his Liberty Loan work and he was applauded when he walked out. He has some specially-prepared material while among his numbers were *That Old Irish Mother of Mine* and *The Hen and the Cow*.

In succession followed the comedy cyclone that was supplied by *Latell, Clark and Verdi* and *Alan Brooks*.

Billy Rogers started second part proceedings and he got better and more popular as he continued with his imitations which ran mainly to automobiles. *Conley* has a new act. His feminine support, *Naomi Ray*, works harmoniously with him and their voices blend sweetly. *Conley* is a fine singer and he has several songs that struck the Royal crowd just right.

Whiting and Burt piled up another big hit, their songs registering well. *General Pisano and Company* proved a dandy closing act, with the General performing some wonderfully clever shots. MARK.

Rehearsing New Act

Pat Rooney has been devoting his spare time to rehearsing *Grace Nelson* in a big act, *Miss Nelson* to be assisted by four "big voices." (Vaudeville continued on page 262)



VOLA VALE

Leading woman for Bert Lytell in the Metro production of "Alias Jimmy Valentine." As a high-school girl in Rochester, Miss Vale regularly attended the performances of Bert Lytell's stock company in that city, and became enamoured of the stage through seeing him act. Her screen debut was made with D. W. Griffith.

DRAMATIC MIRROR



LOUISE FAZENDA

What could be sweeter than to curl up in an easy chair and read explicit directions for making love? But there is a strange coyness in Miss Fazenda's face. Is it perhaps that she is afraid? Having played in comedies for some time she knows that some day she may have to make love in three parts or not at all. Playing in

comedy is a perilous pastime, as Miss Fazenda's exploits in Mack Sennett's "Down on the Farm" (United Artists) clearly indicate. She is the village Juliet and in dodging her many suitors she runs into various difficulties. Anyone can see by looking at her how stylish she must be with her outfit made by Madame Rag Bag

In the Song Shops

BY MARK VANCE

Max Silver Booms New Harris Hits—"Empty Blues" Is New Riviera Song Success—Milt Hagen On Jazz—Ethel Smith's Work



JENNIE K. MCGREW

Author of "Baltimore Is Home Sweet Home," published by a prominent Chicago music firm, was born in Indiana and just naturally contracted the writing habit. The babies there are born with a fountain pen instead of the proverbial gold spoon, said fountain pen (sometimes) providing the gold spoon later on. She has had poems published in Columbus, Ohio, newspapers, also in Maryland papers, and in those of Utica, N. Y. She had a song, "My Indiana Rose," of which she wrote both words and music. She is now anchored in New York for the time being.

SINCE Max Silver became associated with the publishing firm of Charles K. Harris he has been making the fur fly, receiving hearty support from Louis Cohn and Mr. Harris. In less time than it takes to tell it, Silver went on the hunt for "naturals" and this week announced in behalf of Mr. Harris that a brand new waltz song by Max Kortlander entitled *Like We Used To Be* had not only been taken over for exclusive distribution and exploitation but that right out of the box it had been placed upon the word rolls to be issued in October.

Not only has Silver

Chosen a Kortlander Waltz

but he has accepted another for the Harris list from Kortlander styled *The Thrill* which will not be brought out until the fall. To a MIRROR representative he said: "I just can't refrain from saying an enthusiastic word for *The Thrill*. It is a fox trot novelty that will unquestionably make an appeal through

Best Selling Music Rolls

AEOLIAN—Fox Trot, *Racing Blues* (Melodee 3891); *Love Nest* (Melodee 203587).
Q-R-S—Fox Trot, *Railway Blues* (1141); *Love Nest* (10092).
REPUBLIC—*Love Nest* (13108); *Cuban Moon* (45118).

its original melody. It is Kortlander at his best although Max has turned over a sensational hit in *Like We Used To Be*, which the Charles K. Harris shop will boom like a cyclone. But bear in mind that you will hear a lot about *The Thrill* when it is released by Harris. Incidentally there is an unprecedented demand for *Kamel-land* and every orchestra in the land is using it. All the mechanicals have accepted it,

with Benny Selvin's orchestra making a corking number for the Victor people. The Harris Company is going hot and heavy after production music and we have several big deals pending that will be a surprise to the trade when consummated."

All along the line

Goes Hearty Praise

for *Empty Cellar Blues*, a fox trot that Jack Nelson wrote and which is on the list of the Riviera Music Company's list. From the moment it appeared the number has been an instant hit and among those using it with great success is Sophie Tucker. Jack Nelson, who composed the song, is in charge of the University of Northwestern Glee Club which is now making a memorable tour of the southern countries in the interests of the United States Government. Nelson has played the number himself in Ancon, Panama and Haiti and says its success there indicated that it is a tropical hit as well as a topical one. Prohibition is not in effect in those lands but

Best Selling Dance Records

AEOLIAN—Waltz, *Miami Shore* (14077); rev., Fox Trot, *Young Man's Fancy*.
COLUMBIA—Fox Trot, *Take It Easy* (A2938), Hickman's Orch.; rev., One Step, *Come Back to Georgia*, Hickman's Orch.
EDISON—One Step, *Swanee* (50665) Lenzberg's Riverside Orch.; rev., Fox Trot, *Venetian Moon*, Lenzberg's Orch.
EMERSON—Fox Trot, *So Long, Oo Long* (10192), Green's Orch.; rev., Fox Trot, *Yokohama*, Knickerbocker Specialty Orch.
VICTOR—One Step, *All Star* (18675), All Star Trio; rev., Fox Trot, *Hy'n Dri*, All Star Trio.

the plight of the States is known there and the song is accordingly appreciated. The Riviera Company is also making much exploitation fuss over its new fox trot, *Rose of China* which was written by Paul Beise, the director of the orchestra at the Green Mill in Chicago.

Perrin G. Somers, who has composed a number of unpublished melodies at his summer home at Lake George, has come to New York to help Frank Finney whip his new burlesque show into shape. Somers and Finney have written some exclusive numbers for the Finney Burlesquers. Several publishers are dickering with Somers for his music but so far Somers has not closed any specific deals.

We have the word of

Milt Hagen That

jazz music is losing its favor on the Pacific Coast. If any one is in a position to know whereof he speaks it is Hagen, who divides his time between the east and west in the behalf

of the Daniels & Wilson Company. Just why jazz was on the wane but Hagen says it is experiencing a decided slump. Incidentally Hagen is going to stay on the western coast until next fall when he expects to return to Broadway, he will probably open a

Best Selling Sheet Music

BALLADS—Your Eyes Have Told Me So, Remick; Daddy, You've Been a Mother to Me, Fisher.
FOX TROTS—Somebody, Richmond; Swanee, Harms.
WALTZES—Naughty Waltz, Foster; Miami Shore, Chappell.

new office for Daniels & Wilson. He is weekly receiving offers to make new trade connections. Thanks for the nice card, Mr. Hagen! Just when we were giving Hagen's card serious thought about his statement in regard to jazz in California we received an official documentary confirmation of the proposed new office for Daniels & Wilson from that office saying that the D. & W. firm was dissatisfied with its present New York location and would close it, with definite arrangements made to open new and more elaborate offices next fall.

Any one desiring copies of *Indiana Moon* and *Sally*, which are among the leaders upon the Daniels & Wilson list, may obtain copies by writing Daniels & Wilson, 233 Post Street, San Francisco.

The dark secret covering the outdoor movements of Wheeler Wadsworth and Rudy Wiedoft is out. They have become deep-in-the-wool golf enthusiasts but the only records they have made so far have been for the "mechanicals." Wadsworth has gotten so he can yell "fore" in his sleep.

Which recalls that golf may run for Wadsworth and Wiedoft but Louis Wesley, whose last work was the lyrics for "Silks and Satins" and Leon Rosebrook, composer of the William Rock show's music, are bugs on base ball. The Rock matinees now interfere with Rosebrook's daily worship of the mighty Bambino Ruth and he almost breaks his neck trying to learn the score when the show is over for the day.

Hershel Henlere's new novelty number, *Koolemoff* (Will Rossiter) is in great demand. It has lyrics of unusual worth.

Alma Gluck has been contracted by one of the phonographic concerns to sing *Mammy's Precious Pickaninny Boy*, a new song that was written and composed by Lillian Rosedale of Holt and Rosedale, who are appearing in "The Century Revue." Miss Rosedale has also written the music for *Just A Bit of Dreaming* that Orville Harrold has sung for the "mechanicals."

Word comes from Chicago that

Ted Lewis is "cleaning up" by his individual engagements in the Windy City. Lewis keeps his musical eye peeled for the latest song hits from Broadway.

Ethel W. Smith is manageress of the record department of the Edison Shop, 473 Fifth Avenue, and in addition to keeping posted upon all the songs and instrumental hits, compiled the exploitation sheets issued by the company. Miss Smith is an accomplished musician and had stage offers prior to taking up her work with the Edison Company. She's a Kansas City girl.

Miss Smith has just given her attention to "the Re-Creations for the New Edison," and in the list it is noticed that the general price is \$1.15. In the list is a fox trot by Julius Lenzberg, former director of the Riverside Theater. Record 50665, *Swanee*, is a one step by the Lenzberg Musicians with the reverse side also by Lenzberg entitled *Venetian Moon*. Record 50661 is a two-sider by Helen Clark, both numbers being selected from "Irene." The numbers are *Alice Blue Gown* and *Irene*.

Although the *Will Morrissey-Elizabeth Brice* show has closed a brief and disastrous New York engagement, a number from that show entitled *Buzzin' Around* is still enjoying popularity.

Jimmy Shearer is booming the *Indiana Moon* song so enthusiastically and the returns are so much to the right side of the ledger that he goes out nightly at Asbury Park to thank his lucky moon for the inspiration.

Word from the other side conveys the good news that Bob Adams is meeting with great success over there. Among his best remembered hits was *Baby Look A Here*. Years ago he was one of the original entertainers at Train's in Chicago.

The fact comes to light.

That Lloyd Garrett

tenor, with George White's "Scan-

Best Selling Song Records

AEOLIAN—Exhortation (14063) Frank Croxton; rev., Golden Crown, Frank Croxton.
COLUMBIA—All the Boys Love Mary (A2942), Van and Schenck; rev., Way Down Barcelona Way, Harry Fox.
EDISON—Alice Blue Gown (50661), Helen Clark; rev., Irene, Helen Clark.
EMERSON—Profiteering Blues (10165), Jack Kaufman; rev., I'm Always Falling in Love With the Other Fellow's Girl, Irving Kaufman.
VICTOR—Love Nest (18678), John Steel; rev., Blue Diamonds Henry Burr.

dals," is a composer and lyricist and the accredited author of fifteen published songs. Last week Harry Sloan informed us via his releasing channels of public info that Garrett had just received a letter from Harry Oberndorfer, one of the conductors with the Chicago Operatic Association saying that the latter had composed the music for a new Garrett number, and that it was to be printed in the "Liberty Chorus Song Book."

STAGE NEWS OF THE WEEK

KEITH AND MOSS THEATERS COMBINE Former Concern Buys Half Interest in Latter Circuit

ONE of the biggest vaudeville transactions in recent years was consummated last Friday. The B. F. Keith circuit, headed by E. F. Albee, has bought a half interest in the B. S. Moss vaudeville and motion picture circuit. This confirms rumors that have been afloat for several months.

Mr. Moss, in associating himself with the Keith circuit, will have his headquarters in the Palace Theater Building, where the Keith offices are located. His name will remain on some of his houses. With the eight Moss theaters added to its list, the B. F. Keith Vaudeville Exchange

will have charge of the booking of twenty-four houses in this city, including the Proctor Theaters.

The houses brought to the Keith circuit are the Hamilton, at 146th street and Broadway; the Jefferson, at Fourteenth street and Third avenue; the Regent, at 116th street and Seventh avenue; the Coliseum, at 181st street and Broadway; the Broadway, at Broadway and Forty-first street; the Dyckman, at 207th street and Sherman avenue; the Flatbush, at Church avenue, near Flatbush avenue, Brooklyn, and a new house being built at 161st street and Prospect avenue, The Bronx.

"THE CHARM SCHOOL" New Style in Light Comedy at the Bijou

Comedy in three acts, by Alice Duer Miller and Robert Milton. Produced by Robert Milton at the Bijou Theater, August 2. Play staged by Robert Milton. Incidental music by Jerome Kern.

Austin Evans.....Sam Hardy
David MacKenzie.....Ivan Simpson
George Boyd.....James Gleason
Jim Simpkins.....Ned Martin
Tim Simpkins.....Morgan Farley
Homer Johns.....Rapey Holmes
Elise Benedotti.....Marie Carroll
Miss Hays.....Margaret Dale
Miss Curtis.....Minnie Dupree
Sally Boyd.....Blyth Daly
Dotsie.....Constance McLaughlin

Every season we have given us at least one play whose main characters are standing with the reluctant feet at the well known meeting place of the brook and river. We are to be congratulated that the 1920 example of this type, already with us, is of quite satisfactory quality. We might wish that it was what it might so easily have been, but that is futile. It is what it is, and as such is good entertainment. Its novelty alone recommends it strongly, and if at times it descends into farce, it is very dainty farce indeed.

The story tells of a young man who inherits a young ladies' seminary from his aunt, and undertakes to run it. Of course terrible things happen and of course they are all straightened out with everybody in the arms of everybody else.

Delightful playing by the entire cast brings out all the inherent merit of the play and more besides. First honors go unhesitatingly to Minnie Dupree. As the troubled school secretary she gives a performance as mellow as an apple. There is an unmistakable note of pathos in her comedy that makes her a real character and not merely a figure in a farce. Marie Carroll reveals her distinctive type of winsomeness to fine advantage as one of the girls at the school who is particularly hard hit by the pangs of love. Sam Hardy is the youth on whose shoulders falls the responsibility of the young ladies' education, and he plays him with excellent poise and finish. James Gleason is a most amusing figure.

Robert Milton has staged the play exceptionally well. MARTIN.

Klaw Gets New Plays

Marc Klaw, seeking plays in London, has obtained Jerome K. Jerome's comedy, "Cook," presented in England with fair success something less than a season ago. Mr. Klaw has also obtained the newest Emmerich Kalman operetta, to be done here under the title of "The Little Dutch Girl," and a play entitled "Sonia," which he describes as "a Russian 'Old Heidelberg.'" All of these works, it is expected, Mr. Klaw will produce here in association with his sons.

Orchestra Leader Arrested

J. Tim Brymn, orchestra leader at the Hotel Shelburne, Coney Island, was held in \$1,500 bail on the charge of violating section 125 of the National Defense Act, by wearing the uniform of a second lieutenant, U. S. A., while directing his musicians. Army officers, who saw Brymn wearing the uniform with a Sam Brown belt, reported to the War Department and after the performance, Brymn, wearing his uniform, was arrested.

Bacons Observe Anniversary

Frank Bacon, star of "Lightin'," and Mrs. Bacon celebrated the thirty-fifth anniversary of their wedding at their home in Bay Side, L. I., last Thursday.



INA CLAIRE

The charming star of Belasco's "The Gold Diggers," who is appearing in the Metro filming of "Polly With a Past," her former stage success

Mrs. Harris to Produce

Mrs. Henry B. Harris announces that she will become active as a theatrical producer under her own name this season. On August 9 she will place in rehearsal "Nothing Doing," a farcical comedy by Barry Connors. Florence Nash will be featured in this play. In September Mrs. Harris will present in New York "The Proper Spirit," by Willard Robertson and Kilbourn Gordon, which has recently been played on the road. Later in the season she will present "Open All Night," also by the same authors.

"Rose Girl" Rehearsing

Dr. Anselm Goetzel has placed "The Rose Girl" in rehearsal, under the direction of Frank Stammers. Carl Randall has contributed three of the musical numbers. In the cast are Roy Atwell, Harold Crane, Josie Intropodi, Earl Leslie, Dorothy Mackaye, Walter Palm, Carl Randall, Louis Simon, Mabel Withee, Flora Zabelle, George Bancroft and Christine Miller.

20 YEARS AGO TODAY 5 YEARS AGO TODAY

Beerbohm Tree Acquires Rights to Stephen Phillips' "Herod" for London Production.

Jan Kubelik Plays a Concert at Windsor Castle and Receives High Praise from Queen Victoria.

J. K. Emmet and Lottie Gilson Are Married.

Edna May Signs a Contract in London to Appear in Berlin at Salary of \$1,000 a Week.

Frank Mills succeeds Forbes Robertson as leading man for Mrs. Patrick Campbell.

Elsie Ferguson's Engagement to Thomas B. Clarke, Jr., Is Announced.

Vernon Castle Applies for Commission in the Aviation Corps of the British Army.

Raymond Hitchcock Makes Screen Debut in "The Ring-Tailed Rhinoceros" Produced by Lubin.

Paramount Releases "Seven Sisters" with Marguerite Clark in Stellar Role.

The Shuberts Produce "The Last Laugh" at the Thirty-Ninth Street Theater.

IS THAT SO!

John Price Jones, a baritone and skilled dancer recently seen in the Ziegfeld Frolic and Nine O'Clock Revue, has been engaged by William B. Friedlander for the production of "Pitter Patter."

McIntyre and Heath will begin their second season in "Hello Alexander" at His Majesty's Theater, Montreal, on August 6th. A trans-continental tour, which will include the Pacific coast states and Cuba, has been booked.

Dorothy Jardon, of grand opera fame, has been engaged by the Le Maire Brothers for "Broadway Brevities" which will be seen at the Lyric in September.

Nancy Gibbs is to sing the leading feminine role in "Monsieur Beaucaire" on tour. This is the role that was played by Maggie Teyte in London and in which Blanche Tomlin appeared here. Miss Tomlin, who went back to England this summer to settle up a large estate left to her by her husband who died during the war, has decided not to return to America at present. Miss Gibbs is a popular young London actress.

Who is it in the medical profession that is impersonating Dr. Leo L. Michel of 50 Central Park West?

Simon, owner of the Circle Drug Store at Broadway between 59th and 60th Streets, is offering an unusual permanent discount of 10% on all theatrical make-up.

Teddie Gerard, who has been absent from Broadway for six years, during which time she has become a London favorite, has returned to town and started rehearsing for a part in the new "Midnight Frolic," which will be produced on the New Amsterdam Roof.

Mrs. Peggy Wilcox, wife of the late William H. Wilcox, of Halifax, England, died at the summer residence of her late brother's wife, Mrs. Frank Rowan, Pomfret, Conn. She is survived by one nephew, Ensign Frank E. Rowan of the U. S. Shipping Board.

Phyllis Povah has joined the cast of "Seeing Things." She is playing the role of Olive which was created by Miss Mackay. Jed Prouty is playing in the part of "Mousie."

Grace Hampton has been engaged to serve as general understudy in "Not So Long Ago."

John Cope and Grant Stewart have been engaged by Comstock and Gest for "The Cave Girl."

Muriel Martin Harvey, daughter of Martin Harvey, the English actor, has arrived in this country to begin rehearsals in A. H. Woods' forthcoming production of Ian Hay's comedy "Happy-Go-Lucky."

V. L. Granville, William St. James and William Podmore have been added to the cast of "The Romancers" with which the Community Theater of Washington Square began its outdoor season on July 20.

Jack Sidney, who has been doing a "double act" in vaudeville with his wife, is rehearsing with a big act comprising twelve persons, opening about September 1.

Aileen Poe has been engaged for a prominent part in "Poor Little Ritz Girl."

STAGE NEWS OF THE WEEK

THE SOUTH AMERICAN SEASON Opera to Open Municipal Theater—Maud Allan and Marie Tempest Booked for Tour

THE 1920 opera and theatrical season for Buenos Aires commences about the middle of April and lasts through August and into September. Grand opera will be offered by two distinct and highly developed companies at the Colon and at the Coliseo. Twenty theaters announce repertoires of Spanish and Argentine drama. Four vaudeville houses, which remain open during most of the year, advertise bills of more or less interest for the forthcoming winter months; and twenty picture theaters are being operated upon American programs.

Naturally the most important event of the 1920 season is the opening of the municipal theater known as the Colon where grand opera, corresponding in class to the Metropolitan in New York, makes its home. Almost rivaling the Colon is the privately owned and privately managed Coliseo, also

The Home of Opera

The company for this year gives it an Italian character.

In the realm of drama the Odeon promises the most with both Spanish and French companies. A special program of thirty-six grand functions is announced.

Announcement has been made of the forthcoming appearance in

Atwill with Belasco

Lionel Atwill is reported to have signed a contract to appear in a new play for David Belasco.



MADGE KENNEDY

The charming farceuse who helped to make "Fair and Warmer" and many other plays things to be remembered. She is now appearing in Goldwyn pictures

Buenos Aires of Maud Allan whose bare-footed performances in New York and London set the northern end of the world to talking.

"The little lady with the smiling feet" will appear at the Odeon Theater in the great South America capital.

Among other notable artists likely to accept the opportunity for a South American tour, is Marie Tempest, London's Nell Gwynne. While the announcement is not positively made, the director general of the Odeon is now

Attempting to Overcome

the difficulties which have previously stood in the way of Miss Tempest's appearance in Buenos Aires.

The Colon Theater is owned by the Municipality of Buenos Aires and the opera season is publicly recognized. The president of the republic has his private boxes and waiting rooms and official Buenos Aires does its social and artistic part.

During the war the greatest difficulties have been encountered in bringing soloists to South America and in some respects the last three seasons at the Colon have not been equal to the traditions of the famous stage. Now, however, it has been found possible to bring back to Buenos Aires the pristine glory of its carnival of classic music.

New Mantell Productions

New scenic productions of the French classic, "Louis XI," made famous in English by Sir Henry Irving, and of "As You Like It" are being built for Robert B. Mantell in his own workshops on his estate, "Brucewood," Atlantic Highlands, N. J. When the tragedian starts on his tour to the Pacific Coast in September, he will have four new productions, the two now being completed, and "Julius Caesar" and "Richelieu," built last season. In addition, he will carry "King Lear," "Macbeth," "The Merchant of Venice," "Hamlet," "Othello," "Romeo and Juliet" and "Richard III."

Sisters Buy Home

As an outward proof that vaudeville bookings pay if the act sticks together and works consecutively, the Ford Sisters, Mabel and Dora, have purchased a magnificent home in Forest Hills, Long Island. The sisters have been taking a vacation, dividing the time between the lakes and their new home. The girls will reopen a long "big time" tour early in the fall.

First at Greenwich Village

Emmanuel Reicher has been engaged by Frank Conroy and Harold Meltzer, directors of the Greenwich Village Theater, to produce for them "Youth" by Max Halbee. This is to be the first production of the coming season. The play is to open at the Greenwich Village Theater at the end of September.

"THE AMERICANS IN FRANCE"

Brieux Comedy Makes Its Broadway Bow

Comedy in three acts by Eugene Brieux. Staged by Leo Dietrichstein. Produced by Leo Dietrichstein and J. J. Shubert at the Comedy Theater, August 3.
Henriette Charvet.....Blanche Yurka
Appolonie.....Jeffry Lewis
Henri Charvet.....Franklin George
Captain Smith.....Wayne Arey
Etienne Bonain.....Richard Dupont
M. Charvet.....Frank Kingdon
M. Ringueau.....L'Estrange Millman
Marie Bonain.....Madeleine Durand
M. Remontier.....William Bain
Nellie Brown.....Harriett Duke
Pierre Bonain.....Goldwyn Patton

It has always been a question just what M. Brieux was trying to do; whether he was trying to remodel civilization through the popular medium of the theater, or whether he was merely trying to write a play which would have a deep appeal. In his latest work to be revealed to Broadway he beclouds things more than ever, and in being undecided himself, he accomplishes less than usual.

"The Americans in France" is a tirade against French traditional family life and the other traditions that are incidental to it. As a contrast the author offers the American idea of living (or rather his own rather strange conception of it) and condemns it, also. The result is that everybody is left up in the air and the audience leaves the theater wondering what it has all been about.

Which is not to infer that the play is without interest. On the contrary, at times it is dramatic, though Brieux the dramatist always plays second fiddle to Brieux the preacher. At other times it gives a vivid picture of certain phases of French psychology. But taking it all in all it has little of general appeal. It is a sermon to France, and we in these United States can have only a sort of League of Nations interest in it.

Blanche Yurka does an admirable piece of work as the daughter of the French family. She is alive every minute to the character and presents her weaknesses with a sympathy that is almost tenderness. Frank Kingdon is effective as the father, and Harriett Duke does well with the part of the American girl. MARTIN.

"Scrambled Wives" Opens

Adolph Klauber made his second bow as an independent producer Thursday evening, August 5th, when he opened the Fulton Theater with the new comedy, "Scrambled Wives," which he tried out during the late Spring with much success.

Collison to Produce

Wilson Collison will present his latest farce at the Punch and Judy Theater on Monday evening, Aug. 9. In the cast are Wilfred Clarke, Dallas Welford, Philip Barrison, Grace Menken, Kate Blartcke, Olive Cooper and Edna Leslie. The title of the piece is "The Girl With Carmine Lips."

New Play for Truex

Lee and J. J. Shubert have accepted for immediate production a new comedy by George Scarborough entitled "Blue Bonnet." Ernest Truex will enact the leading role.

SUIT TO BREAK "MUSIC TRUST"

Government Starts Action Against Consolidated Co.

The government, through Assistant U. S. District Attorney Henry A. Guiler, filed suit last Tuesday in the United States District Court against the Consolidated Music Corporation of 144 West Thirty-seventh street and named as co-defendants Irving Berlin Inc., Leo Feist Inc., Francis Day & Hunter Inc., Shapiro, Bernstein Co. Inc., Watterson, Berlin & Snyder Inc., M. Witmark & Sons Inc., charging that these firms have been organized for the last three years in a combination to monopolize the trade in "copyrighted" compositions in sheet form and in player piano rolls.

The complaint alleges that the business methods and system of contracts employed by the Consolidated and its co-defendants have resulted in a "stifling of competition."

There are rumors that behind this suit is a determination of the so-called "Music Trust" to "bust" itself so that music magnates could operate independently.

Philadelphia Theater Remodeled

The Walnut Street Theater in Philadelphia is undergoing a complete renovation, and will be remodeled into a modern and thoroughly up-to-date playhouse. Next season it will take its place among the first class playhouses of Philadelphia and will inaugurate its season early in September with "The Passion Flower," with Nance O'Neil.



MADGE KENNEDY

Miss Kennedy's most recent picture for Goldwyn is entitled "Dollars and Sense" and her next which is soon to be released is "The Girl With the Jazz Heart"

Fashions From The

BY MILE. RIALTO



FLORENCE FAIR

This afternoon dress of black Moon Glo Satin Crepe, classical in its simplicity, was extremely becoming to Miss Fair when she was playing one of the principal roles in "Clarence" recently. Bright wool embroidery is the only trimming on the bodice defining its overblouse. The skirt is draped with unusual grace. It was designed by the Goodman Costume Company

ELSA CARROLL

The blouse that takes on the airs of a dress was featured at the Basic Style Exhibition of the Waist League on the order of this Collins blouse of brown Klimax Satin with applique dots of green velvet, the narrow sash of which Elsa Carroll recently of "The Purple Mask," is wearing across the page. With it Miss Carroll is wearing a Warshauer hat of brown moire. The general effect is undeniably chic

ALL days and Fall styles will soon be with us, and for those who prefer the simple, draped gowns, giving the slim silhouette, it will be a very happy season.

Direct from Paris comes the hint that

Velvets Will be Popular

and, as some advance models show, the velvet will also be richly embroidered. Callot, in several of her models, features the short sleeves so long in vogue. Simplicity of line and design, with an abundance of embroidery, for day frocks, will be found in

Callot Models

for the smartly attired. While in evening gowns simple and rich brocades are used in designing the very handsomest of Fall gowns. In color these brocades are most interesting, for they usher in some

New and Brilliant Shades

among which are bright greens, of an entirely "new" tone, and exquisite blues. Empire models are returning to favor and one imported gown in green, with gold straps over the shoulders, a long, gold-edged trail, makes a lovely frock for the slim and stately miss.

Among many new models

The Apron Tunic Remains

a part of the attractive gown. With frocks of this design the butterfly bow in the rear still is featured.

In the smart suits, many of which are fur trimmed, it is interesting to note that the

Three Quarter Length Jacket

leads in popularity.

In a girlish model of navy Tricotine designed by Milgrim, a Russian effect is gained by the smock outline of a cape-coat which is very stunning. The coat is belted in about the waist with black patent leather, while circlelets of patent leather dot the grey wool border, which outlines the coat and cape. A squirrel collar, soft and deep, adds to the charm, while grey silk, trimmed with navy soutache braid lines the cape, which flares in military manner.

But for those who prefer one-piece gowns the

Long Coat Still Leads

in favor. Coats, in straight, flaring models, or belted in, are fashioned of soft duvetyne. In the new couture brown, the dress length coats are particularly lovely.

In afternoon frocks of both simple and elaborate design, the

Black and White Combination reveals some striking models. White lace, of rich design draped over black taffeta, forms an unusually happy combination. Whereas white taffeta, decorated with bands of black velvet has been used in creating a very fetching and "effective" gown. Then, too, of course, there are the black and white plaids. These

Large Blocked Plaids

form both striking frocks and coats, and are very much in favor with the younger element.

The "Silks and Satins" play lives up to its title by bringing to view a dazzling array of gowns beautifully fashioned of metal cloth and filmy laces.

Aileen Stanley, who wore some very smart outfits, looked her prettiest in a sport suit which combined a lustrous white satin skirt, and a Tuxedo sweater of soft green. A broad hat, with a green crown and a brim of white finished and fetching outfit. An evening gown of elaborate design, used

A Draping of Lace

over a foundation of lustrous satin of creamy white. Caught up in the folds of the lace were tiny floral bouquets and a girdle, in pastel tones added a pleasing note. The bodice had a square cut neck, and short sleeves.

Babette Raymond appeared in two evening gowns which were very smart. One, with

Tiers of Black

over silver cloth, while a court train of the black fell in long folds behind.

Another evening gown which featured an extremely low-cut back, was of alternating rows of black and white lace. A huge butterfly bow in the waistline at the rear made an effective bit of trimming. A trim

Suit of Hydrangea Blue

was very sweet and dainty. The plaited skirt was trimmed with three rows of white ribbon around the bottom, and also formed a bit of trimming around the sleeves. A short box coat, which was very swagger, utilized the ribbon in the same effective way.

Among the fair damsels of the chorus were exhibited many dresses of metal brocade featuring

Distended Hip Lines

of tulle. One very striking evening gown was of silver cloth. The low cut bodice was festooned with ropes of pearls. From the back came a long flowing train, coming from the shoulders, and being composed of layers of chiffon in brilliant shades of orange. The gowns for "Silks and Satins" were designed by Yvette Kiviat, and executed by Mahieu and Company.

Along the Avenue, in shops featuring evening gowns in their window displays, there can be found a number

Using Ropes of Pearls

for decorative purpose. A very lovely model was recently shown of orchid taffeta, low cut, and with panier effect, beaded in pearls and with ropes of pearls hanging down the waist, with roses forming a colorful finishing bouquet at the end.

On many of the gowns which use pearl rope trimming

The Empire Model

is used. For the simplicity of the style makes the pearls the best possible kind of ornament. Especially effective is the pearl trimming on Empire gowns of chiffon velvet.

While it's perfectly true that

The Open Season for Furs isn't at hand the fact remains that

the stage fashions for winter wear decree that milady must do her fur shopping early. Judging from the August number of fur sales by the principal New York stores, the woman who steps into one of the fur departments at this time can obtain a line upon the styles that will predominate when King Winter assumes his throne and wields his icy sceptre. What are classified as "advance Fall models" are for the most part smart, the coats, wraps, scarfs and muffs showing that tailored mold that is distinctive of the New York furriers.

It is a known fact that the misses keep their fashion eyes upon what the ladies of

The Stage and Screen

are wearing and they make haste to have their coats remodeled along the new lines or the rusty pocketbooks emptied of their hoards to array countryside femininity in the winter wear that is strictly uptodate.

One of the Broadway furriers is out with an announcement that Hudson seal (dyed muskrat) will be both popular and serviceable and that the length of the main patterns will be 36 and 40 inches in length. The coats as illustrated by this shop have one coat model with deep shawl collars and flare cuffs of skunk, with the price a shade less than half a thousand dollars.



Footlights



FRANCES McLAUGHLIN

One's attention is immediately arrested by this model of lustrous Moon Glo Satin Crepe featuring long graceful lines, as worn by Miss McLaughlin of "The Charm School." The bodice is very becoming, the continuation of the pleats of the skirt giving a very slender effect emphasized by the use of panels on the skirt. Designed by Mesibov, Glinert and Levy

MARGUERITE NAMARA

From Cheruit to Madame Marguerite Namara has come this black pussy willow satin pantaloon wrap and frock to wear in her first picture, "Stolen Moments," written by her husband, Guy Bolton. This pantaloon wrap into which she steps is outlined in monkey fur and lined with American Beauty indestructible voile and matches the frock shirred on elastics

Photo by Old Masters



JUSTINE JOHNSTONE

Miss Johnstone, Realart's newest star, taking it easy in a summery Bonwit, Teller negligee



Picking Beech-Nuts in California



Above, Harriet Hammond is giving a demonstration of why Paramount-Sennett comedies are popular

Below, Viola Dana of Metro has had a quarrel with her modiste and is ruining her costume for spite



Below, Phyllis Haver, a Paramount-Sennett belle, is laughing at a joke. Somebody has asked her to go in the water

Above, Harriet Hammond, believing that there are two sides to all questions, is showing the other side



Below, Miss Hammond again presents arguments in favor of Paramount-Sennett pictures, this time dressed for the street



Below, Marie Prevost, also of the Paramount-Sennett forces, defiantly shows Harriet Hammond that she can balance herself on a post, also



Above, Katherine MacDonald, the First National beauty, has on an exclusive model beach costume which she will not show for fear it will be copied

Top of page, George Walsh, the Fox star, monarch of all he surveys, shows the girls his own version of "September Morn"



"Pirate Gold"

PART III

Synopsis of Preceding Chapters

Ivanhoe Tuttle has bought a map from an old sailor whom he rescued from a mysterious attacker. The map discloses the whereabouts of valuable treasure and Hoey (Ivanhoe), sets out in search of it. Seibert and Kaidy, possessors of a duplicate map, do all they can to throw Hoey off the scent and to do away with him they lure him and his cohorts into a barn and set fire to it.

CASTING his eyes about for a possible means of escape Hoey's gaze fell on Gabrielle's runabout, which stood facing the bolted door.

"Quick!" shouted Hoey, as the smoke grew thicker.

He seized the overcome girl in his arms and almost threw her into the front seat of the car. Tuttle and his companions followed. Hoey hastily pressed the self-starter, gave the car gas, and, releasing the brakes, headed directly for the barn door with all the speed possible.

It gave a little. Then he backed the car up and in the enveloping smoke tried again. There was a crunching of glass as the lamps smashed, a splintering of pine wood, and the old door gave way and fell from the hinges as the car burst out from its smoky imprisonment.

From their concealment on the other side of the wall Seibert and Kaidy watched this unusual escape from their fiery trap.

"Just my rotten luck!" muttered Seibert. "We'll have to watch 'em. They know the ship is sunk in the cove, but they don't know where she lies. If we go out in the launch now it'll tip off the whole show."

"You're right!" Kaidy agreed.

"Might as well hang around and see what their next move is."

After taking a deep breath of fresh air Hoey gave his attention to Gabrielle and his father. Both were overcome by smoke and with the aid of the rest of the party he carried them into the house.

We will forgive him if his attention was more for Gabrielle than his father. He was young and—well, YOU know how it is! She looked charming. As charming as she had looked when she had rested in his arms after she had fainted from fright. He didn't know exactly what to do. How in the dickens did you read a pulse? Perhaps he had better get some water!

His thoughts were all for naught as the girl slowly opened her eyes.

"It's alright, dear—er Miss Gabrielle!" he assured her. Austin Tuttle, evidently deciding he had had sufficient rest, also came to life.

"Come out of your hop, Dad!" Hoey said. "We've got to put a crimp in these bonfire enthusiasts. We've got the goods on 'em now, you know."

"Yes," agreed his father, "let's hustle down to the cove. Seibert and Kaidy may be waiting to show us just where the ship is sunk and they might get sore if we keep 'em waiting."

Gabrielle insisted on accompanying the two adventurers much against Hoey's approval. However, he liked her spirit, and made no effort to conceal his admiration. Outside the gateway Seibert and Kaidy were waiting and their wish was soon gratified for the three friends were seen approaching.

"Crown the old man first, then get the kid while I stop the girl!" Seibert commanded.

Hoey afterwards said it was one of the most successful coronations he had ever received. As he and his father stepped out of the gate Seibert and Kaidy leaped upon them.



Blows fell like rain. Gabrielle stood glued to the spot, unable to do anything. With a terrible blow Kaidy laid the elder Tuttle low and came to Seibert's aid, who was having his hands full with young Hoey.

With a left uppercut the boy knocked "the chief" to the ground, only to be struck down from behind by Kaidy. Seibert arose, cursing and rubbing his bruises. His glance fell on the girl and with a malicious look in his eyes he seized her in his arms and started for the beach. Kaidy waited for a moment to examine the victims and then followed his companion.

Over the rocks along the shore Seibert made his way with his hand placed over the girl's mouth. So hasty was his flight that Kaidy was unable to keep up with him and lost him in the labyrinth of rock along the beach.

Hoey sat up and rubbed his head. He glanced around the spot of the recent melee. His father was still prostrate, but where was Gabrielle? He could not see her anywhere. Fearful of what had become of the girl he rose to his feet and started in the direction Seibert had taken.

He was a good trailer. Making his way along the beach he came upon a dainty lace kerchief which Gabrielle had undoubtedly dropped.

By Herbert B. Crooker

He hurried on. Approaching the huge rocks that had the appearance of a natural fortification along the shore he saw a sight silhouetted against the sky that put fear in his heart.

On the highest rock Gabrielle was struggling with Seibert, who was endeavoring to carry her to the ledge. With an oath Hoey dashed up the side. He saw Gabrielle free herself from the man and dart away. Seibert was after her and once more drew her to the ledge. Thinking he might not reach the spot in time Hoey seized a rock that lay in his path and hurled it at the man. His aim was true, and with a groan Seibert fell to the ground. Before Hoey could reach him, however, Seibert dragged himself to the ledge and made his escape down a small crevice.

Silently, the girl and Hoey made their way to the house. Neither could speak. Their minds were too full of thoughts. Hoey's heart sang with happiness. He had saved her life! As they approached the estate he thought of his father. His fear was dispelled, however, as he saw the elder Tuttle approaching him.

"We'd better hurry, Hoey," said his father, "we're out of luck if we don't grab this gold tonight."

"You're right," agreed the boy, "we'd better hurry to the cove."

Gabrielle was worried. Something strange had happened to her in the last twenty-four hours. She could not understand it herself. Laying a hand on his arm she said:

"Oh, do be careful! If anything should happen to you I think I'd die!"

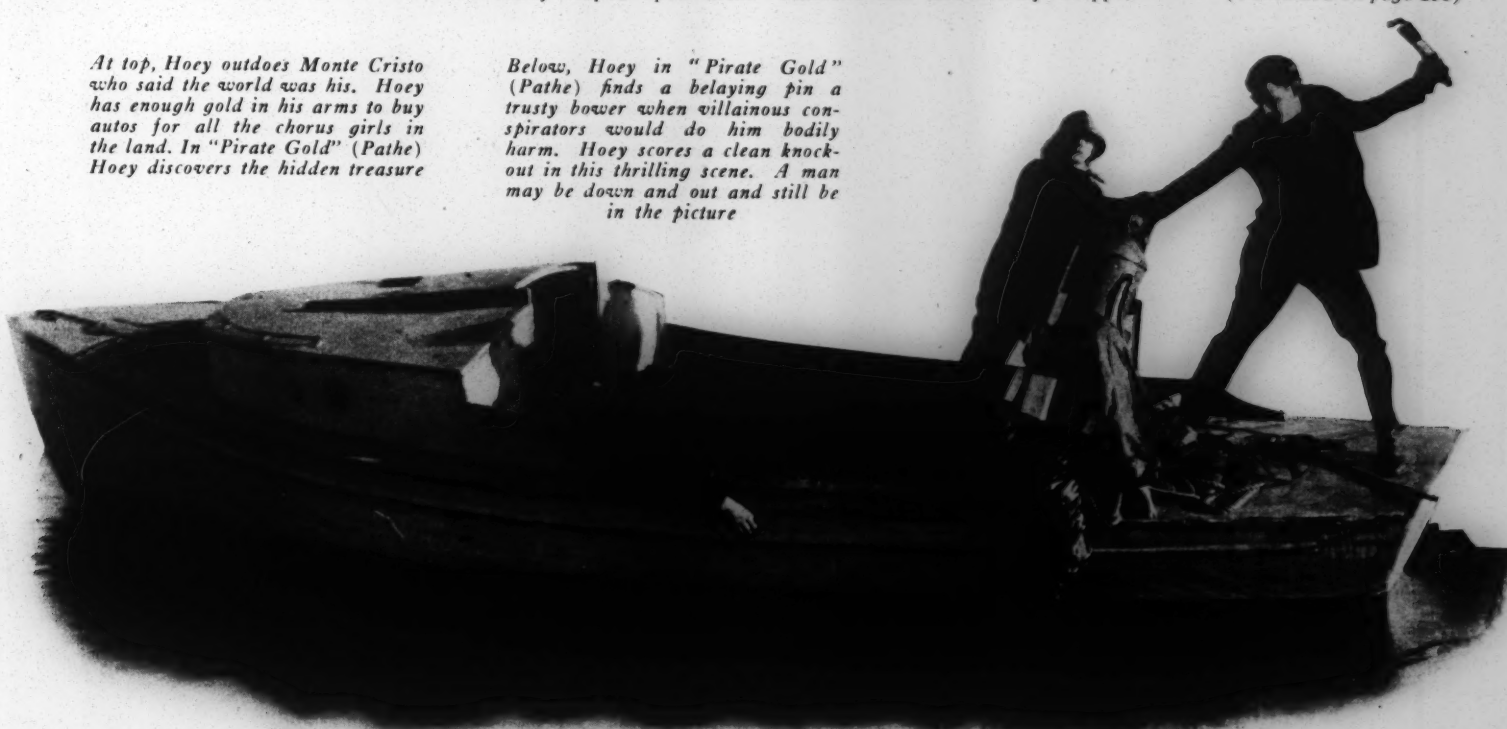
Hoey gave her hand a reassuring squeeze and promised to be careful. Then with his father he departed for the cove. Gabrielle stood silently and watched the disappearing pair.

Seibert, after his escape, hastened to the cove where he was met by Kaidy.

(Continued on page 256)

At top, Hoey outdoes Monte Cristo who said the world was his. Hoey has enough gold in his arms to buy autos for all the chorus girls in the land. In "Pirate Gold" (Pathe) Hoey discovers the hidden treasure

Below, Hoey in "Pirate Gold" (Pathe) finds a belying pin a trusty bower when villainous conspirators would do him bodily harm. Hoey scores a clean knockout in this thrilling scene. A man may be down and out and still be in the picture





"A DARK LANTERN"

Realart Features Alice Brady in Two-Lover Romance

By Elizabeth Robins. Scenario by Burns Mantle. Directed by John S. Robertson. Released by Realart.
Katherine Dereham.....Alice Brady
Dr. Garth Vincent.....James L. Crane
Prince Anton of Argovinia.....Reginald Denny

Col. Dereham.....Brandon Hurst
Lady Peterborough.....Marie Burke
Graf-Wilhelm of Argovinia.....David Montero
Nurse for Katherine.....Virginia Huppert
Natalie, the Maid.....Dorothy Betts
Mrs. Hally.....Carolyn Irwin
Mrs. Toddine.....Mrs. Tony West
Princess Margratha.....Roni Pursell

The much-loved "She" of this exciting romance of "Argovinia's" royalty and the English aristocracy, called the face of Dr. Garth Vincent, a sombre-visaged young physician who loved her with all the ardor of an intense nature, "A Dark Lantern," and thereby provided the title for the romance.

"She" is an English girl, combining noble ideals with a romantic strain that leads her into a love affair with the dashing Prince Anton of Argovinia, a man of many loves. The "affair" is interrupted by four years of war service near the British Front,

where Katherine sees the lovable side of the "Dark Lantern's" nature. But still under the glamor of the prince's personality, decides to keep a tryst with her princeling in Rome and rejects the young doctor's proposal of marriage.

Katherine keeps her tryst with the prince, who proposes a morganatic marriage, "for reasons of state," a proposal which is spurned by Katherine. The disillusion proves too much for the sensitive girl, who sinks into a state of invalidism, from which Dr. Vincent awakens her by putting her on her mettle and rousing her fighting spirit. With the awakening Katherine realizes that she really loves Dr. Vincent.

Alice Brady, as usual makes a beautiful and appealing heroine. Reginald Denny makes a debonair-princeling, and James L. Crane provides a striking character study of the sombre-faced yet expressionful "Dark Lantern."
ELITA.



Above, James Crane as Dr. Vincent in "A Dark Lantern" (Realart) makes his entrance into the royal presence and finds himself face to face with his adored one, Alice Brady

At the right Alice Brady and James Crane have at last achieved happiness after much misunderstanding and misery in their latest Realart feature, "A Dark Lantern"

At the top of the page Alice Brady in "A Dark Lantern" (Realart) is showing one of the newest styles in millinery as worn at the Court of Argovinia



"THE JACK-KNIFE MAN"**Wholesome Story in New First National Film**

Produced by King Vidor. Adapted from Ellis Parker Butler's novel of that title. Released by First National Exhibitor's Circuit.

Peter Lane.....Fred Turner
Booge.....Harry Todd
Buddy.....Bobby Kelso
Rev. Briggles.....Willis Marks
Mrs. Potter.....Lillian Leighton
George Rapp.....James Corrigan
Lize Mordin.....Claire McDowell
The Doctor.....Charles Arling
Mrs. Montgomery.....Florence Vidor

There is something undeniably quaint, real and wholesome about this King Vidor film which is at the Strand this week where it was placed by the First National that will make an indelible impression upon human nature anywhere.

In a dilapidated, shantylife house boat lives Peter Lane, who wears nondescript clothes and lives a sort of hermitlike life at the water's edge



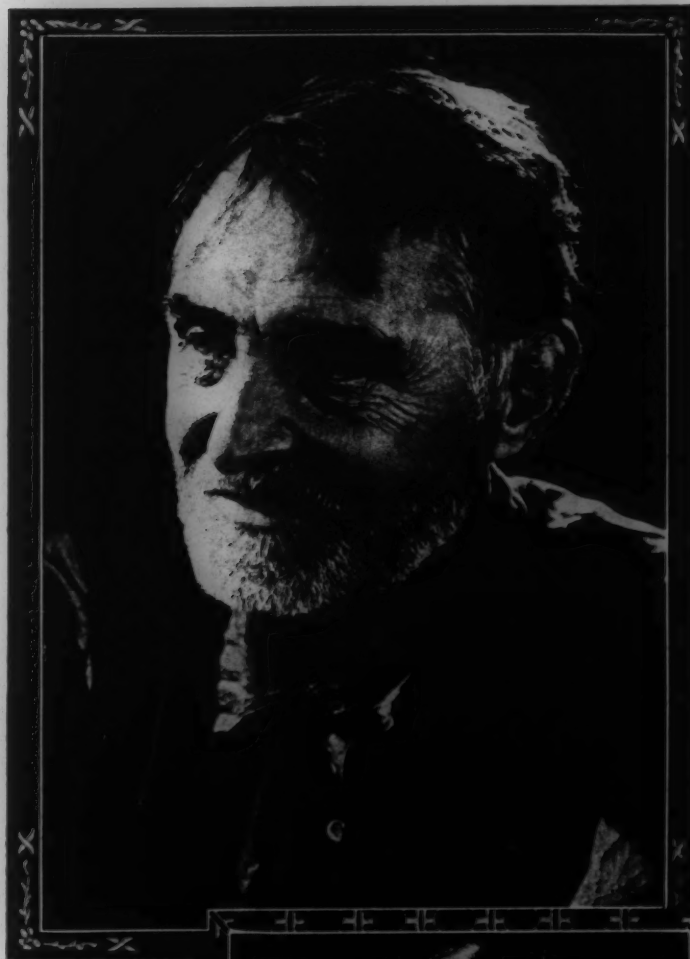
To the left is a scene showing the Jack Knife man carrying little Buddy forth from his shanty home to any old place that will place them beyond the clutches of the old kid snatcher, Briggles. Below visualizes old man Turner making kidland happy with his jack knife toys

but who has a love for children that keeps the story pulsating with real life. He becomes father and mother to little Buddy and for his edification and delight uses his jack-knife vigorously and industriously in carving figures of animals and birds out of wood. Then along comes a tramp, a hoboish role played by Harry Todd that is exceptionally well enacted. He has hit the downward trail through booze. Buddy cannot say booze but substitutes booge and that became the tramp's name. He is taken in by the kind old man and Buddy finds another champion.

There is a series of exciting scenes, one well staged situation coming when Briggles and minions of the law swoop down upon the boat to take Buddy away from Peter Lane. But Booge outwits them.

Of course all ends well when a city girl, an author of distinction, sees in Peter's toys a joyous God-send to the kiddies of the land. Peter gets his whiskers shaved off, buys a new suit and plucks up the courage to ask the widow Potter for her hand in marriage.

The picture has a well balanced cast. Turner does a splendid bit of work as Lane. Bobby Kelso's impersonation of Buddy was perfect. Miss Vidor not only dressed the role of Mrs. Montgomery attractively but acted with credit. VANCE.



Upper right hand corner shows what Fred Turner in First National's big film, "The Jack Knife Man" (King Vidor) can do with a makeup. Lower right depicts tragedy upon woebegone features of Claire McDowell as Lize Mordin in the same film



"THE MUTINY OF THE ELSINORE"**Gripping Story of the Sea by Metro**

Produced by C. E. Shurtleff, Inc.
Adapted from Jack London's novel by A.
S. Le Vins. Directed by Edward Sloman.
Released by Metro.

John Pike..... Mitchell Lewis
Margaret West..... Helen Ferguson
Andreas Mellaire..... Noah Beery, Jr.
Dick Somers..... Casson Ferguson
"The Rat"..... William V. Mong
Crimp Sherman..... Sidney D'Albrook
Captain Somers..... Norval MacGregor
Jason West..... J. P. Lockney

Many startling things happen upon the Elsinore. When Captain Somers dies and Pike promises to do the right thing by Somers' son he bargained for a life that had not been his before. Pike forces young Somers to take up the sea life his dad had planned. Somers finally turns out to be a chip of the old block and falls madly in love with Peggy, the daughter of one of the half-owners of the boat.

Mellaire is the villain and an ugly one all the way. He double-crosses The Rat, who in the long run kills the former. But Mellaire heads the

mutiny upon the Elsinore and for many feet of film there is a thrilling, hair-raising fight on deck as a storm rages.

The men that stuck to Pike when the trouble started finally triumphed but Pike dies from the injuries received in the fight. He dies happy when he knows that Dick and Peggy are going to be married.

The cast does some brilliant work. Mitchell Lewis as Pike not only looks and dresses the part but acts the role of the first mate with consummate skill. Casson Ferguson is splendid and Beery could not be improved upon in his portrayal of the sea dog.

Miss Ferguson made a sweet, lovable type of Margaret West and she appeared as natural as she could be. William V. Mong is entitled to mention for his masterly characterization of "The Rat." VANCE.



Poor Casson Ferguson is all upset by what Mitchell Lewis is saying to him in "The Mutiny of the Elsinore" (Metro), and Helen Ferguson looks on in terror

One of these two gentlemen at the left is going to get it in the neck, but according to the way things are done aboard the Elsinore it is to be expected

At the top of the page, Mitchell Lewis smilingly looks over the scene that is taking place below him and admires Casson Ferguson for his behavior

"SINK OR SWIM"

George Walsh Star of Amusing Fox Farce

Story by Ed. Sedgwick and Ralph H. Spence. Directed by Richard Stanton. Released by Fox.

Dick Mason.....George Walsh
Princess Alexia.....Enid Markey
Col. Mason.....Joe Dowling
"Coyote" Jones.....Chas. Elder
James O'Malley.....James O'Shea
Robert Gillette.....Edward Sedgwick
Baron Maravitch.....Count Von Hardenberg
Count Vortsky.....Edward Cecil
George Washington Brown.....Tom Wilson

George Walsh is at his career of wild adventures again! This time he invades the Balkans and breaks into the royal family, but a little thing like royalty never feazes George. To admirers of the athletic Fox star there is a cause for complaint in "Sink or Swim," and that is that there is little opportunity for Walsh to show his prowess either as an athlete or as hero. He is accompanied through his adventures by a band of several faithful followers and they more than share his exploits, turning them to comedy at every point.

Walsh is seen as the son of a Texas ranchman. He is not a quiet youth by temperament, and when in a Chicago cafe he sees a beautiful young woman insulted by an over-

alcoholized admirer, he interferes—and wakes up in jail. His father is wrathful, but finally relents and sends his wild son to Lithonia, a little principality in the Balkans, to take care of his cattle interests.

On the way, our hero picks up a motley crew to accompany him. One is a hold-up artist, another his father's Texas overseer, and another an ebony waiter. Between them they make things buzz in the Balkans. Of course, the girl who was insulted in Chicago turns out to be none other than the reigning Princess of Lithonia. Her lot is not a happy one, however, because there is a large conspiracy on foot to dethrone her and declare one of her ministers King.

There are abductions and mobs and all sorts of excitement that would naturally be expected to take place in a Balkan country staging its semi-annual revolution, and our hero proves himself the savior of the country and of the girl he loves.

It is all very amusing and very well played by the entire cast.

MARTIN.



Nothing can make George Walsh lose that smile that has made him famous. The picture at the top of the page is a good sample

Just above, George is highly amused at the bewhiskered nobleman of the Kingdom of Lithonia in "Sink or Swim" (Fox)

At the right, George and the American Ambassador swap stories in "Sink or Swim" (Fox) which would amuse the whole party if they told them out loud



"THE SQUARE SHOOTER"**Buck Jones Shines in Another Fox Thriller**

By Denison Clift. Directed by Paul Cazenueve. Released by Fox.

"Chick" Crandall.....Buck Jones
 Barbara Hampton.....Patsey De Forest
 Zeke Hampton.....Chas. K. French
 Sam Curtis.....Al Fremont
 Bill Morris.....Frederick Starr
 Harold L. Montague, Sr.....
Edwin Booth Tilton
 Harold Montague, Jr.....Ernest Shields
 Bull.....Charles Force
 Sandy.....Lon Poff
 Minerva Doolittle.....Orpha Alba

Buck Jones has made another sure-fire hit in his latest release, "The Square Shooter," a William Fox feature. Not because he is a dare devil and goes on his rip-tearing, hell-huntin' way through just so many feet of film; but because he carries with him an indefinable charm that grows out of his personality. And because he is one actor, of the wild west, who can portray the breezy atmosphere of that part of the country and at the same time give a true and realistic impression of big emotions of life. He can act without a gun, lariat or horse.

The story takes place 'out where the West begins.' "Chick" Candler, after a period of five years wandering, returns home to his ranch in which he holds a half share. Montague an easterner and Chick's partner, in order to investigate conditions of the ranch, which is reported to be a losing proposition, sends his son West, a hot house product of man, brought up on scented cigarettes and the sweet essence of sweet peas. The foreman, who is the cause, of the losing proposition knows it would be unsafe to have Montague, Jr. hanging around and determines to frighten him out of the country. Circumstance, playing out of the foreman's hands, arranges things so that the personalities of "Chick" and Montague, Jr. change, and "Chick" goes to his own ranch as the son of his partner.

Pretty Patsy de Forrest, plays the part of the heroine, and she leads Romance by the hand, with her excellent acting and bobbed hair, making the picture an interest-holding one. A good deal of the action is very real, but towards the end, the

reality fails. A man cannot be shot in the back, have his hands tied behind him, be drawn up three feet into the air by a noose about his neck, then make his getaway, become plugged again, fall off the roof of a barn and still be in good enough trim to do some hard, reckless horse-back riding. There is an end to endurance somewhere. But it is all part of the fun of the western romance and drama.

The Fox company appears to be cornering the film market for wild western heroes when one recalls that Tom Mix is of the Fox family as well as William Farnum who occasionally enacts a hero of the plains. Buck Jones seems to have no difficulty in holding up his starring honors despite any comparison that made with any of the film leaders who wear sombreros and "chaps" and make love in the breezy, roughhearted way of the cowboy. At all times and especially in "The Square Shooter" the genial Buck makes a striking and characteristic figure of Chick Crandall who can ride and shoot and assert the manly independence of the plains when villainy stalks afoot in this Fox thriller.

One wouldn't mind being a prairie horse's friend and give him three squares a day if he had such a sweet looking little bit of femininity around him as Patsey DeForest who is an important member of "The Square Shooter" cast.

True love never runs smooth and the hearts of Buck and Patsey beat high with love and excitement before they are finally joined for life. Jones appears to be improving in his work but there is one thing certain he is a good example of a hardworking movie star.

Others in the cast are Frederick Starr, Ernest Shields, Lon Poff, Charles K. French, Al Fremont, Edwin Booth Tilton, Charles Force and Orpha Alba. Denison Clift wrote the story and Paul Cazenueve was the director.



Patsey De Forest and her aunt in "The Square Shooter" (Fox) plan a little trip not forgetting the bird cage and bedclothes

At the top of the page, Buck Jones and Patsey De Forest in "The Square Shooter" (Fox) find a stone seat just exactly right for spooning



Here are two little scenes with Buck Jones as the hero of the Fox film, "The Square Shooter," doing some regular acting. True

love runs sweet and pretty in one while Buck appears to have his mind set upon something or somebody, presumably Patsey



(who can tell?) who is just outside the picture. The old gent with the alfalfa draperies seems to be forgotten by Buck



No wonder George Seitz, Pathe director, is happier than a big sunflower. Look at the feminine blossoms that surround him, namely Marguerite Courtot and June Caprice, film stars, aboard the S. S. Canopic bound for Sunny Spain to appear in a Pathe "special" entitled "Rogues and Romance"

When Good Fellows Get Together



As the camera mirrors nature so it has mirrored Eddie Polo as he sees himself when a tad upon his daddy's knee. This depicts Eddie as his own father with Roy Stecker as Eddie at four years of age. From the latest Eddie Polo features, "Circus Life" (Universal)

Doughnut time in the studio. A breathing spell with the Ruth Roland company enables star and director to show how easy one can make a nice, toothsome doughnut disappear. Miss Roland has a doughnut substitute on the saucer. Her audience is wondering if there is going to be anything left of the holes



CHARLIE CHAPLIN

Unique comedian of the screen, whose first production for United Artists, with whom he is affiliated, is eagerly awaited

THE WEEK'S BROADWAY PICTURE SHOWS

THE RIALTO Enid Bennett Picture Heads Program

In these unceasing hot summer days, it is not an easy thing to distract the public's attention from the perspiring weather. But with all that as the dripping weeks roll by, *Hugo Riesenfeld* establishes himself more and more as a man who can interest, satisfy and send cheerfully away, the people that fill the Rialto Theater.

Enid Bennett, in "Hairpins," a Paramount picture, truly paramount, directed by *Fred Niblo* from the story by *C. Gardner Sullivan*, is the main feature on the program this week. *Miss Bennett* is delightfully and enticingly sweet and all who see her in this new release will capitulate—if they haven't done so before. It is a story that aspires to satisfy the school of moralists, and it succeeds.

"An Overall Hero" is a comedy featuring the Chester trained animals in a pleasureable reel of many laughs. "The Enchanted Valley," a Globe Trots production, is indeed an enchanting scenic, with its excellent photography and perfect "shots" that far overreach many features of the same variety. The Rialto Magazine is the finishing touch of motion pictures.

Robespierre, a musical picturization of the French Revolution by *Henri Charles Litoff*, is the overture for the week, conducted by *Hugo Riesenfeld* and *Lion Vanderheim*. It is not necessary to say that it is conducted with true and realistic interpretation. *Cesare Nesi*, tenor, well known to the Rialto audiences, shared the program honors with his selection, *Ballata* from "Rigoletto."

May Kitchen deserves to be separately paragraphed. A whimsical dancer, certainly she helps make the afternoons and evenings at the Rialto cheerful ones with her clever "Jes' a Little Jazz."

John Priest plays the organ solo, *An Invitation to the Dance*.

MARGOLIES.

THE CAPITOL Mixed Program Gives Big Satisfaction

Nathaniel Finston was in his accustomed place as musical director of the Capitol Theater, although announcement had been made prior to Sunday that *Finston* had been designated by the Goldwyn interests to assume the general musical directorship of other Goldwyn enterprises as well as the Capitol. We shall miss *Mr. Finston* when he leaves the Capitol. Since the house opened we have attended the Capitol shows pretty regularly and the outstanding feature was *Finston* and his orchestral conductorship.

Mr. Finston is a thorough and capable director who sticks to his knitting and is always bringing out something novel in his Capitol music. And he certainly knows how to wield the baton over that Capitol orchestra.

For this week's overture *Finston* is playing "Rienzi" (Wagner), and it proved of unusual entertainment

Enid Bennett at the Rialto—Varied Program at the Capitol—Strand Has "Jack Knife Man"—Good Music at the Rivoli

Sunday afternoon. This selection trooped through divers channels and moods, with the expression, register and technique giving soul to the music that brought enthusiastic applause at the finish.

There is a "ballet fantastique" entitled "Dance of The Bouffons," that had an accompaniment, "Le Pavillon D'Armide" (Tscherepnine), effectively played by the orchestra. *Alexander Oumansky*, ballet master, not only staged the dance but appeared in it, the terpsichorean attention being bestowed upon the Misses *Roggi, Harding, York* and *Anderson*. The dance was of light, fantastic conception but colorful and animated.

After the showing of some beautiful scenes from the Alaskan waters, the unit being designated as "Bits of Northland," the scenes being selected

What was called "Knights of Columbus Dedication" proved to be quite a boom for the K. C.'s, with the official song of the organization coming in for much attention.

In the newest of Mack Sennett-Paramount comedies, "Great Scott" *Charles Murray* and *Ford Sterling* had their hands full in building up farcical and absurd situations that in the main were most amusing.

Arthur Depew again registered effectively with a pipe organ solo.

VANCE.

THE STRAND Metro's "Jack Knife Man" Fine Film

The drawing card at the Strand this week is *King Vidor's* film story of "The Jack Knife Man," which is



It matters not whether you call it "craps," "galoping dominoes" or "African golf" this scene shows Harold

Lloyd shooting dice and a look of conjecture at the pretty Mildred Davis in the course of a Pathe comedy

from the Gaumont library, the Sextette from "Lucia Di Lammermoor" (Donizetti), was rendered with spirit and feeling by the principals of the Capitol operatic corps. The Sextette comprises *Irene Williams, Melanie Verbouwens, Sudworth Fraser, LeRoy Duffield, Bertram Peacock* and *Carl Bitter*.

After the Capitol News, "On The Sea" (Mendelssohn) was used as a forerunner of the big sea picture, "The Mutiny of the Elsinore" (Metro), and some wonderfully picturesque views of the ocean were cameraed. It paved the way nicely for the dramatic scenes that followed when the storm and the mutineers got busy.

an adaptation of the *Ellis Parker Butler* story. Of course it is all about kiddies and a story that calls for many scenes with the children as the pivotal theme.

It is a kid story that holds attention for the adult as well, and at the Strand the picture is causing favorable comment.

The music as usual holds up its share of the entertainment, with *John Hart*, baritone, offering a number that established him a bigger favorite than ever. It was a sort of vocal prologue that showed *Hart's* voice off to good advantage. Then there was a beautifully rendered number, *Largo* (Handel) by *A. Briglio*, concertmaster of the Strand Orchestra, and he

could have easily taken several encores.

The Strand program starts off tunelessly and jingly to the strains of *Victor Herbert's* music from the ever-popular "Babes In Toyland," the Strand orchestra putting much expression into the overture.

After the Strand Topical Review, there was an entertaining and interesting scenic from the Chester list entitled "King Buddha's Mate."

In addition to the pleasing First National attraction, "The Jack Knife Man," there was a comedy, "Run 'Em Ragged," that had *Snub Pollard* doing some amusing antics in front of the camera.

The organ solo was styled "The War March of the Priests" (Mendelssohn) played by *Ralph H. Brigham*.

VANCE.

THE RIVOLI Musical Gems Lend Brilliant Background to Film

Mascagni's immortal "Cavalleria Rusticana" is the overture at the Rivoli this week, and it is without doubt one of the most effective musical presentations of the Rivoli's summer season. Not only are the different movements of the lovely opera, terminating in the incomparable Intermezzo, a treat for the ear, but the scenic drop, a rich combination of golden tints, is a feat for the eye as well.

Quite in contrast with the mournful themes of "Cavalleria Rusticana" is the "Scene Neapolitaine," a colorful scenic of Venice, which is made more realistic by a gondola that actually sails from the wings, with a freight of songsters, who blend their voices with those of *Edoardo Albano*, baritone, and a quartette of picked voices, in a rendition of *Funiculi-Funicula* and *Santa Lucia*, followed by a dance to the melody of *Bohm's Terantella*, executed by *Paul Osgood* and *Thalia Zanou*.

Another enjoyable musical number, which is given by special request, is *Orth's In the Clock Store*, with realistic effects by *Max H. Manne*.

With a mood mellowed by such delightful melody, one is particularly in sympathy with the romance that follows "A Dark Lantern," a Realart film, featuring the fascinating *Alice Brady*. The story of "A Dark Lantern" begins before the late war, when royalty was in its heyday.

The Rivoli Pictorial for this week favors the younger set, showing the college boys in training for military reserve duty and the babies' doll show which recently took place at Venice, California, as well as events of adult importance.

A Paramount-Mack Sennett comedy provokes hearty laughter with its picturization of "An old fashioned elopement, with a new twist," entitled "Great Scott." Close on the heels of this breezy matrimonial episode is shown a Mutt and Jeff golf farce, with a ludicrous fairy tale on the side, which is both novel and entertaining.

A well played organ solo of *Deboise's Cantilene* proclaims the end of a very delightful two and a half hour entertainment of particular interest to music lovers.

ELITA.

Anna Q. Nilsson—A Modest Star

HER real name is Anna Qvirentia Nilsson. We know that is correct for we had Miss Nilsson spell it for us. Not that Miss Nilsson's name hasn't been spelled right but it has appeared in more misspelled shapes than perhaps any other star's name in filmdom. Miss Nilsson laughingly told us last week that it appeared to be the easiest thing in the world for everybody to put an extra "l" in place of an "s" and let it go at that. She is invariably known to picture circles as Anna Q. Nilsson and out of curiosity we asked what the Q stood for. Then she spelled it out. It is well that she does not adopt its full complement for then her name would be a sadly jumbled affair among the newspaper writers. But we do know by wondrous examples of her splendid acting in big pictures and that she has always handled leading roles with great credit so we imagine she would be just as big a film star by any other name.

The Other Day

we saw her in a big film where she was the queen of the drawing room and the center of worship in the ball room and a few reels further was perfectly "at home" in huntswoman's attire or a veritable mermaid in the swimming pool. She is one of the precious few women who can be at ease in conventional society raiment and athletic attire without bordering upon the masculine.

Miss Nilsson is not only a pretty blonde woman but is as charming as well and to those who know her well off the screen know that she is a "regular fellow" in the sense of doing favors for others and making them feel at home when in her company. That she is "mighty good company" was heartily endorsed last week by Sir Thomas Lipton and Lord Thomas Dewar when Miss Nilsson was a guest aboard the Lipton private yacht, the Victoria, and spent an entire day watching the test of yachting skill between the Lipton boat, Shamrock IV and the United States yacht, the Resolute. Miss Nilsson knew that the British noblemen knew that she was a picture star yet by her personality, magnetic mannerisms and ability to make herself agreeable she became an immediate favorite with Sir Thomas and Lord Thomas.

Miss Nilsson is at present

A Mayflower Film Co.

star and has been the recipient of some unusual newspaper attention in New York of late through the personal work of a young New York hustler named Jack A. Pegler and it was "Peg" who planned the Lipton affair. It was such a glorious success that the young woman obtained a lot of personal satisfaction from mingling with the British noblemen as well as making the two Toms feel much better at heart by her "jolly" and words of cheer at a time when the Resolute was beating the English yacht. By way of dispelling a little of the gloom on the Victoria as the Resolute was unquestionably showing its tail feathers to the Shamrock IV a "mock marriage" was held with Miss Nilsson as the bride, Lord De-

Loves the Outdoors—Entered Pictures by Accident—Generally Cast for Society Roles—Plans Return Trip to Home in Sweden

war, a confirmed bachelor, as the groom and the genial Irish baronet as "best man." The "wedding" was "shot" by one of the visiting camera new weeklies. Sir Thomas Lipton beamed his sweetest smile when the ceremony was over and Miss Nilsson and Lord Dewar kissed each other. Both British peers entered into the spirit of the thing and the New York papers played up the stunt.

Miss Nilsson is a

Native of Sweden

and it is with pride that she speaks of her childhood days. To a DRAMATIC MIRROR representative Miss Nilsson said: "I was born in Sweden, my home being close to the water's side. It was only natural that from the minute I was able to skate or swim that I was either skating or swimming. I recall what fun I had taking my skates to school and spending many happy minutes, even hours skating. I took to swimming as though it were second nature and that is quite an accomplishment apparently for picture stars for I know that I have had much use for a bathing suit. In the last picture I played for the Famous Players-Lasky Co.—it was

Robert W. Chambers' "The Fighting Chance," I had quite a scene in a swimming pool. American film fans not only crave action in all subjects but they are best satisfied when the leading women are doing athletic stunts that are not too masculine in the execution.

"I have never been

On the 'Speaking Stage'

although there appears to be a general impression that I have. I have, however, had a thorough training for the films and served my maiden apprenticeship with the Kalem Company. I had not cherished any big desires for stage or screen work and it was really an accident that I entered the films. I recall that one of the Kalem directors, then in New York, had the belief apparently that I would screen well and he sent a request for me to confer with the company executives regarding a proposition. I responded to the call. I had test pictures taken and the result was that I was placed with a stock company that Kalem was forming to go South and work out scenes in a Civil War feature. I remember well the fight that started when the independent companies started working

and that there was a noticeable improvement made in the endeavor to make films that would be so superior to anything the outside manufacturers could place on the market.

"I have been cast for many roles where the young woman is a leader in society and who can do things athletically without showing too much of a tomboyish nature or doing them too palpably masculine. I love the pictures. The more I do the more I want to do. I have never soured upon work that seems too exacting to some of our picture players. I have evolved a number of plans for the future but am not sure just how they will pan out as they went away before. I had planned a trip abroad, intending to go back to my old home in Sweden and had even engaged passage upon a boat leaving here June 8 but some picture matters came up that necessitated a change in my plans. But next spring I hope to sail for Sweden and may remain there indefinitely if I accept an offer to head one of that country's leading film companies. I understand that Sweden has made some excellent pictures and that the idea to work at my old home for awhile appeals to me. I have some big pictures yet to make for the Mayflower Company and appreciate to what extent it has gone to boom the films in which I have appeared. Among recent features in which I have worked are 'Soldiers of Fortune,' 'The Luck of the Irish,' 'In the Heart of A Fool' and 'Idols,' a picture based upon a William Locke story, in which I am engaged at present."

As a rule film stars

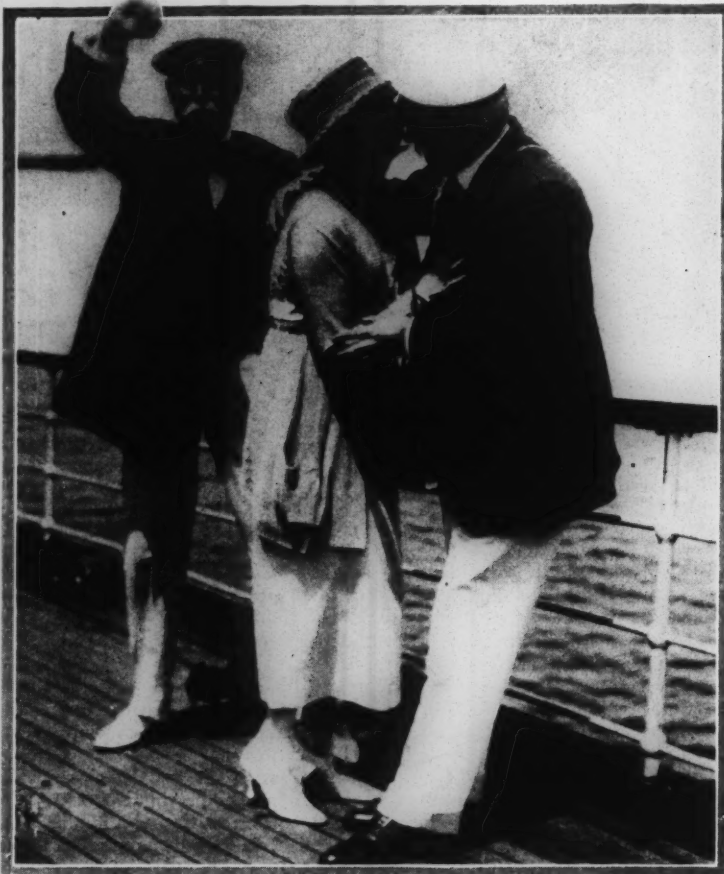
Frown Upon Press Stunts

but Miss Nilsson looks at them as part of the work as long as they are legitimate and within the bounds of newspaper propriety. The "sensational" ballyhoo that comes from the circus conception does not enter her way of thinking but she does feel that publicity goes far toward helping the features and the exhibitors. Jack Pegler told us that the Mayflower exploitation bureau found Miss Nilsson a wonderful asset in personally cooperating with it in showing that Miss Nilsson is worthy of all the popularity and public attention that has been showered upon her. At close personal range we found her to be modest and unassuming and that she is of the real human mold that does not turn out film bric-a-brac that burns to cinder dust when face to face with public worship.

Miss Nilsson is a firm believer

In Good Stories

and it is her unshaken belief that much of the success of a picture depends upon the film subject. There are some gross instances where stars and stars with "names" have suffered untold damage through appearing in films that have been inferior in construction and carrying a story that was neither entertaining or convincing. She has a good word for the directors but says some of them at times fail to get the best results. She thinks that the passing of film years has brought the greatest improvement in camera work.



ANNA Q. NILSSON

The Mayflower star, in sham marriage to Lord DeW'ar aboard Sir Thomas Lipton's yacht, Victoria, plants a smacker upon the British nobleman's face. Sir Thomas as best man gives a vigorous salute

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, 133 W. 44th St., New York.

Little Trips to Los Angeles Studios

WITH RAY DAVIDSON

Earthquakes Have No Effect on Pictures-Filming Famous Indian Tale—Zazu Pitts Marries Tom Gallery—Henry Walthall Appearing in Spoken Drama

THERE have been rumors floating about that the slight earth tremors experienced here have caused a delay in picture production. There is no foundation for the report, and in fact, production already is beginning to hit an unusual stride. Looks as if this fall is going to see the greatest season of them all. Earthquakes may come and earthquakes may go—but films will go on for ever.

And speaking of quakes: *Louise Glaum* was just sitting down to breakfast when Mother Earth did a little shimmy, and *Miss Glaum* was late to work that morning. When the director asked her the reason for the delay she replied, "Well, that tremble was a real appetizer—really it gave me such an appetite that it took me all this time to devour the food." The excuse was so good the director had to laugh.

Indians are hooping it up out at Universal. Reason! *Maurice Tourneur* of the Associated Producers, has started to screen "The Last of the Mohicans." Too bad

James Fenimore Cooper

isn't here to see his famous tale brought to life. *Barbara Bedford* is to play the lead and *Jack MacDonald* the heavy.

Eddy Polo beat it out to Denver to catch the Robinson shows for some shots for his three-ring serial, "The King of the Circus." *J. P. McGowan* is heading the expedition.

Otis Skinner seems to be progressing nicely as a cinema hero.

Ann May has climbed a step. She is now with *Cecil deMille*.

Poor *George Loane Tucker*. He's still cutting "Ladies Must Live." The last report from the cutting room had it that *Tucker* had only a million more feet to look over.

Allan Dwan has completed his contract with *Mayflower*. Associated producers is next in line, but no announcement has been made as to what *Dwan* will do first for them.

Frank Borzage is in town. He is to direct *Marion Davies* at the *Brunton* studios.

Billy Elmer has learned to fly. He took lessons from *Ormer Locklear*, but he doesn't try to see how many loops he can make without breaking his neck.

Having

Finished Her Contract

with the *Dial Film Company*, *Tina Modotti*, the Italian beauty, is shortly to appear in *Thomas H. Ince* features.

Helene Sullivan has deserted the screen to appear in "Seven Miles to Arden," *Oliver Morosco*'s new play written by *Ann Nichols*.

Raoul Sentous, said to be a European star of repute on both stage and silversheet, has signed a long term contract with the *Dial* concern.

As a comeback at the recent suit filed by *Harry Warner* of *Warner Brothers*, *Helen Holmes* has initiated proceedings for a \$30,000 breach of contract suit against *Warner*. Looks like a pretty hot fight before its over. *Warner* in his suit claims that *Miss Holmes* wouldn't ride a horse or get her feet wet.

Zazu Pitts and *Tom Gallery* hopped in a machine, rode out to Santa

Anna, obtained a marriage license and had the knot tied. They're honeymooning at *Coronado*.

Ethel Kaye, a pretty New York actress, is here to work in pictures. *Miss Kaye* has a

String of Successes

to her credit in the East.

J. G. Hawks earned a vacation at *Big Bear* after pounding out stories a solid year for *Goldwyn*.

H. H. Van Loan is writing a new western for *Tom Mix*.

Will Rogers—they're calling him "Jubilo"—is having a plunge built on the grounds of his Hollywood home for his three youngsters.

Tom Santschi just did a two-reel western for *Brentwood*. "Feels like the old Selig days," remarked the actor.

Ruth Clifford is enjoying a rest here before returning East to fill a contract with the *Frohman Amusement* company.

Charles Ray got but three days rest after finishing "Forty-Five Minutes From Broadway." *Ray* started right in on his next production without even pausing for breath.

Another director has come West. This time it is *Winthrop Kelley*. He

Will Direct Specials

under the supervision of *Tourneur*.

Good Old Sol is always there to help out. Seems the sun gets in the wrong position every afternoon at *Metro* and the *Alice Lake* company can't work. So *Alice* jumps in her gasoline boat and motors to the sea-

shore where she enjoys a swim.

Ruth Ann Baldwin is now a *Metro* scenarist.

Norman Dawn and his cameraman are back from New Orleans where they went for some scenes for "White Youth."

Stuart Paton is back to his first love—Universal. "Kate Plus Ten" is the first picture, and production is now under way. *L. C. Schumway*, famous in the old *Lubin* days, heads the cast.

William H. Crane and *Edward J. Connelly* attended a Bohemian Club Jinx at San Francisco this week. Both declare it's the first vacation in ten years.

Henry Walthall took a swing

At the Legitimate

He is playing with *Maude Fulton* in "The Humming Bird" at the Little Theater.

Jane Cowl is looking over the studios. Nobody yet claims to have signed her to a contract.

Listen! For once *Bill Hart* isn't going to be a cowboy. He's going to be an honest-to-goodness factory worker in "The Whistle." Production is already under way. *Lambert Hillyer* is directing the star in this newest picture.

Miss Ann and *Master Michael Cudahy*, the youngest scions of the famous *Cudahy* family of packers of *Kansas City*, may become permanent film stars, if *Monroe Salisbury*, with whom the *Cudahy* kiddies have been working in his first picture "The Barbarian," has his way.

The musical comedy stage apparently is furnishing much talent for the motion picture screen. First *Mae Murray* deserted the *Ziegfeld Follies* for the films; then *Olive Thomas* was lured away from the same organization; *Shannon Day* comes direct from the Follies to *Allen Holubar's* super production, and *Gale Henry*, the well known comedienne, was formerly a member of a Los Angeles burlesque troupe. *Miss Henry* has just signed a contract with *Special Pictures Corporation* to make twelve two-reelers a year for that organization.

Negotiations were opened this week between *Max Linder*, the French comedian, who is now making

His First Independent

American-made feature at the *Maurice Tourneur* studios at Universal City, and a firm of French publishers to secure the screen rights to "Coralie and Company," one of the farce comedy successes of the *Palais Royal*.

Marion Morgan, the famous vaudeville dancing imperierio, whose classic dancing acts have been touring the Orpheum circuit for the past seven years, has entered the film world. She has been engaged as supervisory dancing expert for the *Allen Holubar* productions.

Roy Stewart, having completed work under Director *Art Rossen* with *Betty Compson*, has

Lcft Los Angeles

for northern California, including San Francisco and a week in the famous Yosemite Valley. Upon his return to Hollywood, *Stewart*, it is reported from hereabouts, will begin a series of independent productions to be made under the *Robert Brunton* banner, in which *Stewart* will be the featured player.

Dorothy Phillips is going to England, too. Not in person, however, but in her latest photograph, made by a Los Angeles artist, which is to be sent to London for the big camera exhibit to be held there this fall. It is considered one of the

Most Artistic

photos made by a California photographer during the past year. It was made by the *Hoover Art Company*.

Lloyd Hughes, *Thomas H. Ince's* juvenile star, has just completed a leading role in the *Ince-Vance* special, "Beau Revel," is awaiting the start of his next picture under the pines of Bear Valley, California.

Doraldina, *Metro's* newest star, has a regularly issued contract entitling her to a salary as a member of the *Oakland Baseball Club*, *Pacific Coast League*.

Edward Connelly, the veteran *Metro* character actor, will enact a prominent part in "The Four Horsemen of the Apocalypse," which is to be filmed under the direction of *Rex Ingram*.

Noah Beery has signed a contract to appear in *Doraldina's* first *Metro* picture, "The Passion Fruit," which is about to be put into production at *Metro's* west coast studios.

May Yohe is in San Francisco, and after a rest, will go to the Orient to live.



Richard C. Travers and Harry McRae Webster, who are prominent in the cast of "Determination," now being produced by the U. S. Photoplay Corporation, meet under promising signs and start a long but patient wait

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SCREEN NEWS OF THE WEEK

ENGLISH TO STUDY FILMS HERE

James M. Barrie, Henry Arthur Jones and Arnold Bennett Coming Here to Write for Screens

PRACTICALLY all the best known playwrights and authors of England are about to turn their talents into the field of the movies, and many are coming to America within the next six months to learn the technique of screen drama writing. This statement is made by Jesse L. Lasky, First Vice President of the Famous Players-Lasky Corporation. Mr. Lasky recently returned from a trip to England and France, during which he inspected the London studios of his corporation, its fashion bureau in Paris, and gathered information on the moving picture industries of Europe.

Mr. Lasky said that he had gone to Europe chiefly to make arrangements with British authors to write scenarios for the Paramount Pictures. Judging from his own account of his success, almost no Eng-

lish author of note escaped. For instance, G. Bernard Shaw, he said, was co-operating with the new form of picture narrative, and arrangements have been made with Sir James M. Barrie for him to come to America in the Fall to direct the screen version of "Peter Pan."

Mr. Lasky said that he had made arrangements with H. G. Wells to adapt some of his stories for the movies. A few other English authors who are to write movies are Arnold Bennett, who will come to America this Winter and write for the screen; Edward Knoblock, arriving in September to write scenarios. Robert Hichens, E. Phillips Oppenheim, Compton Mackenzie, R. C. Carton and Max Pemberton are to write a set of moving picture stories. Also Henry Arthur Jones is to come here to study screen technique.

FIRM AGAIN ACTIVE

Kessel and Baumann Have Babe Ruth as Star

After three years of non-activity in motion pictures the firm of Kessel and Baumann have returned to the field of producing.

For their re-entry these producers have chosen Babe Ruth, whose home-run championship has made him an international figure. Ruth will be starred in a photodrama called "Headin' Home."

More than twelve years ago Charles Baumann and Adam Kessel, Jr., entered the motion picture business as a firm and were among the most successful of the early big figures in the industry. Conspicuous among their successes were "Mickey" and "Tillie's Punctured Romance," Charlie Chaplin, Mack Sennett, Thomas Ince and many other great names of the picture world today had their first success under the Kessel and Baumann banner.

"Headin' Home" is scheduled for release September 20.

Maryon Aye Now in Films

Hampton Del Ruth, director-in-chief of the William Fox comedy studios in Los Angeles, announces that he has engaged Maryon Aye as a new Fox leading lady. Miss Aye is a youthful, pretty brunette and was a featured member of Bothwell Browne's vaudeville revue. She left the act when it closed its Los Angeles engagement.

Billie Burke's Next

"The Education of Elizabeth," a comedy by Roy Horniman, has been selected as the next picture for Billie Burke to follow "The Frisky Mrs. Johnson," the Clyde Fitch play on which she is now at work.

Cast of "Body and Soul"

Charles Swickard is directing "Body and Soul" Alice Lake's next Metro picture, and Stuart Holmes, Fontaine LaRue, Hugh Saxon, Carl Gerard and Willia Orlamond make up the supporting personnel.

"Twisted Souls" First

"Twisted Souls" is the first picture which Howard Thurston, the magician, is making at the Benedict studios at College Point, L. I. It is being directed by George Kelson. Mr. Thurston is making use of many of the experiences of the late Prof. Hyslop of Columbia University, who had the famous Mrs. Piper under observation for so many years. Thurston is himself a believer in spiritualism, and he welcomes the opportunity offered by the motion-picture he is making, to make clear the tricks and chicanery of the fake mediums. In the cast of "Twisted Souls" besides Mr. Thurston, are Eric Mayne, Horace Braham, Donald Hall, Marian Nesmith, Gladys Sherman and others. A prominent member of the cast is Ben Jahab Mahemet, a well known Hindu who accompanied Thurston in his tour of India.

"Earthbound" to Be Shown

Goldwyn has leased a New York and a Chicago legitimate theater where "Earthbound" will open simultaneously on Wednesday, August 11, for indefinite runs. The theaters obtained are the Astor in New York, where "East Is West" ran for two years, and the Playhouse in Chicago.

Marc MacDermott Returns

Marc Mac Dermott, who was forced to absent himself from the screen for over a year owing to a serious operation, has returned and is now hard at work at the William Fox studios in New York. His return to filmdom will be in the Fox Special Production entitled "While New York Sleeps."

Louise Lovely's First

Louise Lovely, the latest leading lady to be elevated to stardom by William Fox, has started her first picture at the Fox West Coast studios. This story is entitled "The Little Grey Mouse," and comes from the pen of Barbara LeMarr Deely.



WILLIAM P. CARLETON

Playing opposite Dorothy Dalton in Famous Players-Lasky's adaptation of Oppenheim's novel, "Jean of the Marshes," now in production

Cast of "Red Foam"

"Red Foam," Ralph Ince's next special production for Selznick, is from a story by William H. Hamby. Zena Keefe plays the leading feminine role, and the other members of the cast include Harry Tighe, Peggy Worth, John Butler, Huntley Gordon and Daniel Hays.

June Elvidge's Next Film

June Elvidge, now one of the features in "The Girl In the Spotlight," returns to the screen in the leading role in Eugene Walters "Fine Feathers" which Metro is producing. Miss Elvidge will continue in the stage play also.

NEW PICTURE PLANT PROJECT IS BIG PRODUCING REVELATION

John J. Livingston Conceives Plan to Make New York Home of Film Manufacture

AGIGANTIC picture plant proposition has just been conceived by John J. Livingston and given the proper financial and commercial encouragement by a combination of business brains and wealth that will go a long way toward making New York the permanent film manufacturing point of the world. A mammoth studio is to be built upon extensive acreage within twenty-one minutes' reach of Times Square, which will be the largest of its kind in the world and will accommodate more than thirty-five picture companies in active operation at the same time.

For years it has been the custom of film producers to go to California or western points to make their pictures entailing much time out there as well as a heavy expenditure of money. The proposed Livingston project which will be known as the Independent Studios, Inc., will enable the producer to stay right in New York, have special period settings, complete costuming layouts, properties, thorough camera outfits, electrical effects, projection rooms, dressing rooms, laboratories, carpenter shops, untodate storage vaults, studio auditoriums, in fact everything needed to make a complete motion picture. A producer will

IS THAT SO!

Eugene O'Brien has taken the final scenes for his forthcoming Selznick picture, "The Thug."

Owen Moore, the Selznick star, is on the high seas bound for Europe. His latest picture is "The Poor Simp."

Hobart Henley, Selznick director, was married to Corrine Barker, a movie actress, and has gone to Europe to spend his honeymoon.

Conway Tearle, the National Picture Theater's star, is spending the summer months in the trout streams of northern New York.

Mae Murray, Paramount star, has decided to take a vacation in Europe, following the style of others in the motion picture industry. She and her husband, Robert Z. Leonard, have booked passage on the Olympic for August 7.

Thomas Meighan, following the completion of "The Frontier of the Stars" for Paramount, left August 2 for the Lasky studio, Hollywood, to commence work on "Easy Street."

Tom Moore is taking boxing lessons preparatory to filming his next Goldwyn picture, "Canavan," in which he is obliged to engage in a fist encounter.

Ivan Abramson, getting away from the sensational productions he has heretofore produced, has a picture now underway with a cast of such notables as Montagu Love, Regina Quinn and Olive Tell.

George Walsh has just completed "The Plunger" for Fox, from the story by Sewell Ford, which appeared in the Saturday Evening Post under the title of "Cherub Devine."

be enabled to rent or lease a studio for a day, week, month or year and find everything within the plant to enable him to make his feature complete without having to quit the confines of New York.

As explained by Livingston, the new plant will be projected to save time, money, waste and labor.

The organization that will make the project a reality comprises William T. Griffing, president; John J. Livingston, vice-president; Albert L. Judson, treasurer; William Dewey Loucks, secretary; Joseph Clermont, art director; with the Board of Directors to include George VanTyle Jr. Clermont at one time was associated with Maurice Tourneur, the Biograph and other film concerns.

The site has already been chosen and work is expected to start as soon as the contracting plans are let.

Basing his present activity upon the fact that the day of glass studios are over and that a complete picture can be made in New York without going across the continent, Mr. Livingston is firmly convinced that the new plant will fill a mighty big want in the east.

Further details will be announced when the building gets under way.

SCREEN NEWS OF THE WEEK

MOROSCO FORMS BIG FILM COMPANY

\$2,500,000 Company Takes Out Charter in California to Screen Manager's Stage Success

OLIVER MOROSCO, New York producer, has entered the motion picture field. It is learned that the Oliver Morosco Productions Company has been incorporated at a capitalization of \$2,500,000, with the manager himself as president, George R. Bental as vice-president and general manager, and Frank C. Egan as secretary and treasurer.

The company plans to lease temporary studios at Hollywood while building an enormous plant here. The plans for the contemplated structure are elaborate and the plant will be one of the most elaborate

ever built. Every modern convenience and invention for the quick and efficient issuance of motion pictures will be installed.

The corporation will specialize in filming the Morosco productions which have won success on the stage. Original casts will frequently be employed. The first pictures will consist of "The Master Thief," by B. E. Rose, with Francis X. Bushman and Beverly Bayne in their stage roles, and "The Humming Bird," by Maude Fulton, with Miss Fulton and Henry B. Walthall in the leads.

Friars Dine Doug and Mary

Mary Pickford and Douglas Fairbanks were guests of honor Saturday night at a dinner given by 400 members of the Friars' Club at the Hotel Astor. Speakers of the evening included William A. Brady, Thomas A. Wise, Frank Bacon, Frank McGlynn, Rennold Wolf, Raymond Hitchcock, S. Jay Kaufman and Arthur (Bugs) Baer. John J. Gleason, abbot of the Friars, presided.

Chaplin Sued for Divorce

Charlie Chaplin was sued at Los Angeles this week for divorce by Mildred Harris Chaplin, whom he married in Los Angeles on October 23, 1918. She alleged cruelty. It was reported last March that Mrs. Chaplin would soon file suit for divorce, and at that time the comedian said he would file a counter suit. So far as is known, however, he has started no action.

FILM COMPANY SUED SECURES BRANCH IN GREAT BRITAIN

Equity Pictures Said to Have Defaulted in Contract

Equity Pictures Corporation has been sued in the Supreme Court of New York for five hundred thousand dollars damages by the Fine Arts Film Corporation of Michigan, for alleged breach of contract in connection with the financing of Fine Arts productions of Clara Kimball Young pictures. The break in relations occurred several weeks ago when, during the filming of one of the Young pictures in Los Angeles, Miss Young was notified by the Fine Arts Film Corporation with which she had a contract for ten pictures that they were compelled to cancel their contract with her, giving as a reason their allegation that Equity Pictures Corporation had defaulted in a contract to finance the Fine Arts production of Clara Kimball Young pictures. After making numerous requests for the money, Fine Arts alleges it could no longer carry out its contract with Miss Young. This alleged breach of contract on the part of Equity caused Fine Arts the loss of the last five pictures of their Young contract, it is claimed.

To protect any judgment that might result from their suit, Fine Arts obtained an attachment against all the property of the defendant.

Blackton Entertains Lipton

Commodore J. Stuart Blackton gave Sir Thomas Lipton the time of his life in Brooklyn on Sunday. Accompanied by Lord DeWar, Sir John Ferguson and Lady Ferguson, Colonel Duncan Neill, Charles E. Nicholson, who designed the Shamrock; Mr. Westwood and Mr. Naylor, Sir Thomas motored to Brooklyn Sunday afternoon, and after a drive through principal sections of the city, with informal receptions here and there, the party was entertained at a dinner reception by Commodore and Mrs. Blackton at their Clinton Avenue home.

"Blackbirds" Her First

"Blackbirds," by Harry James Smith, will be Justine Johnstone's first production as a Realart star. "Moonlight and Honeysuckle," which was announced as Miss Johnstone's first, will follow.

Film-Lore to Make Production in Scotland

Dr. Stuart, president of the Film-Lore Productions Co., Inc., announces the recent combine of his company with the Bendon Trading Company of Great Britain, which will henceforth be one of the branches of the Film-Lore, and will be their medium of output for all Super Special Scotch Features, which will be filmed entirely abroad in the Bendon Studios. All productions there will be under the personal supervision of Dr. Stuart with Charter Harkness as his Director General.

The first production will be "Brain Cinema," by Dr. Stuart, which is a purely Scotch story. This will be followed by "Bonny Prince Charlie," by the celebrated Scotch author of "Wee MacGregor," J. J. Bell. Other pictures will be announced later.

By the combination Film-Lore will secure a producing and distributing center abroad, and the Bendon Trading Company will have an American market and an American producer for their films. Dr. Stuart has delayed the sending to Scotland of his all star cast of "Brain Cinema," pending the closing of this deal. The entire picture will now be filmed abroad.

This Scotch undertaking of Film-Lore Productions Co. has the support of all the Scotch Societies in the United States. Charles C. Stoddard of the Caledonian Magazine, and Fred J. Nicholls, the well-known stage manager, are concluding arrangements whereby "Brain Cinema" will be released under the auspices of the Scotch societies.

Lieut. Locklear Killed

Lieutenant Omar Locklear, "stunt" aviator, and his aid, Lieutenant Milton Elliott, were killed in Los Angeles, August 2, when, after "stunts" for a motion picture film, in which Locklear was being starred, their plane, in flames, crashed to the ground. The tragedy came as a finale to the motion picture, "The Skywayman," which was being made by the William Fox Studios. The last scene of the scenario called for the "Skywayman" plunging to his death, his machine in flames.



At the left, George B. Seitz gets a bit of poison in Pathe's "Pirate Gold." Below left, a scene from "Before the White Man Came," Arrow's all-Indian picture. Below right, May Allison, Metro's popular comedienne, decides to be a mechanician.



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"Pirate Gold"

(Continued from page 241)

"We've got to do some fast work," he said. "Have you got the diving apparatus?"

Kaidy nodded as he pointed to the dory where everything was prepared according to their plans. Seibert seated himself in the after thwart and Kaidy, shoving off, put the oars in the oar-locks.

"Make all the speed you can," commanded his chief.

Hoey and his father approached and watched the departing conspirators. Then they commenced a wild hunt for a boat to pursue.

Seibert and Kaidy finally reached the desired spot and Kaidy threw over a small anchor. Seibert arose and donned the diving costume while Kaidy made the pumps ready.

"Better make those tighter," advised Kaidy as he watched Seibert tying on the weights.

"No, siree," answered the boss. "With this apparatus never tie on the weights with a hard knot. If anything went wrong I couldn't throw them off under water." And he tied a knot which would easily release itself.

"Now," said Seibert, preparing to go over the side, "when I pull the rope twice, haul up, drop the bag, and send down the line. Three pulls means haul me up. And whatever you do, don't stop pumping!" With these instructions he disappeared under the surface.

Had Kaidy not been so busy at the pumps he would have seen another boat slowly approaching. Hoey and his father had been successful in their search and were hastening to the treasure spot.

Seibert had reached the sandy bottom and was exploring the torpedo-torn wreck of the gold-ship Bright Arrow. Entering the water-tight compartment, where the treasure was kept, he sighed deeply. No, the map had not lied. It was all here. Boxes piled as high as the overhead, contained the precious bags. Opening one he gleefully took out two bags and fastened them into the line. Giving two jerks the bags rose to the surface.

Once more he returned to the treasure hold. Coming out this time he scented mischief. The difference in the handling of the pump and the lines aroused his suspicion. Was Kaidy blundering as usual? He determined to rise to the surface and ease his state of mind. Giving three jerks he found himself carried upward.

This century of ours has been an age of surprises but it is doubtful if anyone was ever in such a state of astonishment as Seibert when he came to the surface. Seizing the gunwales of the boat he found himself staring into the face of Hoey. He was roughly seized by the shoulders and dragged into the boat, where he saw Kaidy lying, apparently unconscious.

With a fearful blow Hoey laid him across one of the thwarts and then moved him out of the way beside Kaidy.

"This means a limousine with spare tires, Dad," cried Hoey. "Another bag and we'll be able to have a chauffeur. There's more gold down there too, and I'm going to get it!" There was gold down there, and HE

was going to get it! From the prostrate form of Seibert he took the diving garb and put it on himself. BUT—he made a fatal mistake! In tying on the weights he tied them SECURELY, not in the easy knot as Seibert had done. Then, directing his father how to use the pumps, he swung over the side and disappeared.

While he explored the sunken wreck Seibert opened his eyes and realized his perilous predicament. Kaidy, too, was awakening. The two men exchanged significant glances. While the elder Tuttle was hauling up the bags of gold, Kaidy managed to free his chief, and Seibert in turn, released his companion. Then they leaped upon the unsuspecting Tuttle.

Hoey was just tying on the sixth bag when the pump stopped. He couldn't understand what had happened. He gasped for breath and struggled for something to raise himself with. The weights held his body down. His hands groped for the knot, but it was useless. He had tied them too securely. Dizzy thoughts ran through his heart, with the face of Gabrielle blurred in the distance. Exhausted he finally sank down in despair.

"Look!" said Seibert to Austin Tuttle, pointing to the water. "You will see bubbles for one minute—then they will stop—and that will be the end!"

The elder Tuttle was like a madman. Could he sit thusly and watch the death of his boy?

Suddenly a regular stream of bubbles came to the surface. Hoey had succeeded in freeing himself from the weights. He threw the heavy helmet from his head and impelled himself to the surface.

At the same time the elder Tuttle threw himself backwards with a tremendous effort, carrying Kaidy and Seibert with him. Hoey pulled himself over the gunwale of the boat and threw himself on Seibert. His father did likewise with Kaidy, holding him in a deathlike grasp.

Now most tugboats are honest and sturdy, and work hard and lose no time between jobs, but the one about to enter our story is different. "Lippy" Lynch was the skipper of the Ethel Dailey. He was a ten-minute egg and proud of it. As he searched the horizon he spied the treasure-seeking dory just after the recent naval battle.

On closer scrutiny he decided that tied-up crooks, and heavy boxes and bags, with foreign scales on them were more than enough to make him four times as curious as he was before. Going to his helmsman he

(Continued on page 258)

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Mandy—"Yessum. Dat man kin sleep jes' as easy in de daytime as in de night."—(Screen Smiles.)

We've read a lot about the reds.

But what has made us stare, Is the reddest thing in all this world—It's Maggie Kelly's hair.—(Screen Smiles.)

Diner—"Waiter there are tacks in this soup."

Waiter—"What did you expect, a hammer and nails?"—(Screen Smiles.)

Speaker—"Now I must ask you to allow me to tax your memory."

One of the Crowd—"Gosh! Has it come to that?"—(Screen Smiles.)

"Ethel stop crying. What is the matter?"

"Well my teeth stepped on my tongue."—(Screen Smiles.)

"What makes you so proud of your baby?"

"Well, it's the only thing in the house that the installment man can't take."—(Screen Smiles.)

Doctor—"You have a pain in the left leg; my good woman, it's old age."

Old Lady—"But doctor, my right leg is just as old and that doesn't hurt me at all."—(Screen Smiles.)

Knowledge is power, and yet many an old maid is single because she knows too much.—(Screen Smiles.)

Voice in the First Tent—"Asleep yet?"

Second Tent—"Partially—one arm."—(Screen Smiles.)

An armless couple were recently married in Ohio. They have no intention of going through life hand in hand.—(Screen Smiles.)

"What was the worst financial panic you ever went through, Mr. Moneybags?"

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Customer—"Something seems to rise up and settle back again in my stomach."

Druggist—"You don't remember that you ever swallowed an elevator?"—(Screen Smiles.)

Evicted Tenant—"And where am I to go?"

Profiteering Landlord—"Oh, go to hell."

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"Pirate Gold"

(Continued from page 256)

gave orders to head for the smaller craft.

As he pulled alongside strange thoughts were running through Hoey's brain. He didn't know whether he wanted this approaching assistance or not.

"Whatcha got there, young feller?" shouted "Lippy" Lynch.

"They're criminals," answered Hoey, "and one's a murderer. I'm going to take 'em to jail." Lynch smiled at the boy.

"My boy," he said, "you can play me for your right bower. I've got a tow boat with a smart crew that can get you there in jig time.

As he was taking matters in his own hands Hoey thought he might as well consent. "Lippy" was giving his crew directions.

"Lively now, lads," he shouted. "Make the dory fast and pass the crooks on board. Everybody lend a hand!"

The crew did as it was told and Hoey and his father climbed aboard.

"You just leave everything to me," Lynch assured him. I'm going to put these birds under lock and key in the bridal suite. I know how to handle 'em." With that he bundled Seibert and Kaidy down a hatchway into a cabin on the lower deck.

Hoey was puzzled. He didn't know whether he should have accepted this aid.

"Oh I guess he's alright," he said to his father. "He had me worried for a minute but he seems like a good scout."

At that moment Lynch came up on deck. He approached Hoey and said:

"It's O. K., my boy. They're your prisoners and we'll keep 'em below until you take 'em out."

"Hey, Bill," he shouted to a deck-hand, "run along to the engine room and tell 'em I want more knots on the engine." Smiling at Hoey he turned on his heel and disappeared down the hatch.

Hoey and his father walked aft to assure themselves that the treasure was still there. They gave a sigh of relief as they saw the little dory careening along in the wake of the tug.

"Gosh!" exclaimed the boy, "we're rich! In fact, we're bloomin' millionaires!"

While the two were rejoicing in their good fortune Lynch decided to take another look at the prisoners. There was something oddly familiar about one of them, he thought.

He unlocked the door of the brig, threw it open and seated himself on a keg, while he studied the prisoners. As his gaze rested on Seibert a strange smile came over his face.

"It's been a long time since we met," he said slowly "Let's see; you're the lad what tapped me on the head down Havana way—remember?"

Seibert looked up at him wonderingly. Then he spoke.

"Come now, 'Lippy,' why not let bygones be bygones?"

"All right. Let's talk business."

"What do you mean?" asked Seibert, alarmed at what he might know. "How about that diving hardware o' yours. I suppose you were hunting bird's nests at the bottom of the sea? Come Seibert, cough up!"

"Cut me loose and play square and I'll let you in on something big."

"Lippy" did as Seibert requested.

"Well, if you want to know it," snarled Seibert, "there's more than a million in gold in the boat you're towing."

Lynch gasped in amazement but he knew Seibert too well to know that he wasn't lying.

"I'll tell you," he said, "I'll get those two hicks out of the way, I'll bring 'em in here and you ask 'em some questions it'll take 'em an hour to answer."

Seibert assented and Lynch went above to get the Tuttles. Gingerly they entered the prisoner's cabin. "Lippy" excused himself for a moment.

"What have you got against me and my friend Kaidy?" Seibert asked.

On deck Lynch moved like a whirlwind. He ran aft and jumped into the small boat to assure himself of the treasure. Being convinced he shouted to the quartermaster-on-watch:

"Head to sea, Sammy, full speed! Big stuff!"

Then he dashed into the galleys.

"Hot coffee for three, Butch," he said, winking, "and special cups for two! Big stuff! Tell you more later." Once more he went down the

hatchway into the brig. He smiled as he saw Seibert keeping up a steady conversation.

"In ten minutes we'll be at the town landing you'll be telling the constable why you killed Tanner," he said to Seibert.

"How about some nice hot coffee, boys, to take the chill out of your bones? What do you say?"

Hoey agreed it would hit the spot, so the Tuttles followed "Lippy" up the ladder into another cabin where Butch had prepared the stimulant. "Lippy" carefully selected two cups and handed one to Hoey and his father.

"I guess you boys are going to be pretty proud," he said, "when you walk up Main street with your prisoners."

He watched Hoey and the elder Tuttle narrowly as they finished the coffee. Then, smiling to himself, he walked quietly out of the cabin.

Hoey looked at his father and started to speak. Suddenly everything blurred about him and the deck seemed to rise. He seized a stanchion to steady himself. His father's head had dropped on his chest. For the life of him he didn't know what was the matter.

Suddenly he heard voices. One sounded like Seibert. Someone entered the room. In fact, several people. A hand seized him by the throat. In his stupor he dimly made out the features of Seibert. He struggled to his feet but sank back again. It was useless, he was trapped.

(To be continued next issue)

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A WALTZ SONG THAT IS A POSITIVE RIOT!!

WHERE'LL WE EAT?



Stewart's

IN these days of prosperity for theatrical folk, there has been an increasing necessity of visiting one's broker, down among the financiers who maintain their orifices aloft. While upon an expedition of this nature among the clattering tickers and gesticulating curb fiends of Wall Street, it is well to fortify one's self with quiet cheer at Stewart's. On a serene day, as a Belgian mystic would say, the shadow of the Woolworth Tower falls athwart Stewart's in the forenoon, situated on Park Place. Of course, it is no longer possible to perform the self fortification with Dutch courage, for that is incompatible with the majesty of the law as promulgated by Mr. Volstead et al. However, Stewart's is a place well able to minister to the needs of the hot and hungry with the cool and edible.

English Tea Room

On 40th Street, just east of Broadway, is the English Tea Room. It is close enough to Times Square to be extremely convenient to the hunters that roam those jungles, and far enough distant to escape the rumble of the madding crowd. It is a moot point at the English Tea Room as to whether the next president will have a name beginning with either a C or an H, but there is one firmly founded idea among the many distinguished patrons of the establishment that in either case, the logical appointee to the Cabinet for Secretary of the Treasury is Signor Ponzi of Boston.

Browne's Chop House

When the weary wandering wayfarer has completely done up Times Square, the thing to do next is to set a course south along Broadway for a short block, and take a whack at Browne's Chop House. Many places in New York are world famous for one thing or another, and Browne's Chop House shares their fame for another. There is even an honest and straightforward note in its very nomenclature. There are many Americans among the crowds on Broadway. To them there is an understandable slogan in the words "chop house." It is a phrase fraught with no hidden or occult meaning. It is good news to the hungry. Arnold Bennett says of the Horse Show, and he might have as aptly spoken of Browne's Chop House, "enthusiasts repair thither in automobiles."

Wanamaker's

To the lay mind, a visit to such a world famous establishment as Wanamaker's is usually associated with dry goods and notions, speaking in the vernacular of the trade. If, however, at noon time, one's notion runs to an instinctive contemplation of wet goods; (non-alcoholic), there is within the confines of Wanamaker's a lunch room without a peer.



A little jazz is as important in a "black-face" act today as the jig was years ago. McK & R Albolene is as necessary in removing black-face, or any other kind of make-up, as cold cream and toilet creams were years ago. As necessary, you might say, as the jazz or the jig. In one and two ounce tubes and half-pound and pound cans.

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Else You Want to Know**

WOULD it be asking too much of you to let me have the name of a responsible dramatic agent in England, France, Spain, Austria, Italy and Russia? I should much appreciate any courtesy you might show me in connection with this request.

Thanking you in advance, I am

Sincerely yours,

ALLAN DAVIS.

Hugh Massie and Curtis Brown are, we understand, two agents for dramatic material in Europe. It might be well for you to get in touch with them.

I notice by the papers that the American restrictions on trade with Russia have been removed. Do you think there will be any opportunity to sell American motion pictures there.

GEORGE GRAY,

Astoria, L. I.

No. There are a number of reasons why for the present Russia would not be a good market for American motion pictures. Only some of the restrictions have been removed, but communication is still difficult, if not impossible, because postal connections are not yet established and because passports are almost unobtainable. Furthermore, the condition of Russia appears to be such that for the next few years, the country will have little money to spare for anything except the most necessary things. Even though moving pictures are an important and valuable asset to any country on account of their educational possibilities, it is doubtful whether Russia for the next five years or more will attempt to buy anything in this country except machinery, raw material and food products. In fact, this applies to Europe generally. The best chance for American moving pictures just now is right here at home.

My Dear Mr. Bernays:

I wish to become a chorus girl. Can you give me an idea as to whom I should apply to? I trust this query comes within your province, and thank you for your trouble.

Yours very truly,

MARGUERITE WERNER,
New York.

The first person you should apply to is yourself. Have you the qualifications you think a chorus girl should have? Do you sing and dance? Do you make an attractive stage picture? Have you that "damn charm" which Barrie speaks of? If you qualify, it is very easy to secure a position. You can try the individual managers who produce musical comedies, such as Ziegfeld, Dillingham, Cohan, Morosco, Erlanger, etc., or you can try the agents.

CRITERION B'way
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10th Week

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FALL RIVER: EMPIRE—Asaki, the Jap juggler on skates; Dave & Lillian, a singing and dancing pair; Mack and Dean in "All in Fun"; Russell and Drew in a comedy, "Ha, Ha, Ha"; Bernivici Brothers in "A Night in Venice"; Thames Brothers in gymnastic feats; Santosca, playing on weird musical instruments; Lew and Grace Harvey in a popular song cocktail; Harmon and Harmon in comedy, chatter and songs; Lee Beggs & Co., in a playlet, "Old Folks at Home"; Browning and Davis, two minstrel boys from Dixie; Norman and Jeanette, sensational entertainers. Strong bill; drew very large audience. Gee.

SAN FRANCISCO: ORPHEUM—"Rubeville," with Harry B. Watson and R. B. Merville in their original roles, is with us again. The act goes as big as ever. Jack Wyatt's Scotch lads and lassies in their songs and dances are bringing old memories to the local Highlanders. Solly Ward and company including Marion Murray, depict how the influence of an orphanage of babies keeps intact a disagreeing married couple. Jim and Marian Harkins in "They Talk About Their Neighbors," a gossiping comedy; Francis Yates and Gus Reed in "Double Crossing," another laugh-producing piece; Jeanette Childs, the joy girl; and Bert and Hazel Scatelle, in an excellent dancing novelty complete the bill. Irene Franklin and the "Creole Fashion Plate" are the stellar holdovers. De Lasaux.

WASHINGTON: KEITH'S—A bill of unusual merit is opened by Emile and John Nathane, with a pleasing acrobatic offering. Ed. E. Ford gives a series of characterizations displaying almost unbelievable facial distortions. William B. Friedlander presents "The Man Hunt," a comedy sketch featuring Isolde Illian and Harrison Garnett. Anger and Packer offer "There's A Reason," fifteen minutes of song and patter that received generous applause. Harriet and Marie McConnell scored in "Trills and Frills," a new song production by Hassard Short. They offer a series of songs of high order, artistically staged and rendered. George Yeoman delivers a monologue, written by James Madison, that was heartily received. Henry Santrey, with the assistance of his Syncopated Society Band, made one of the biggest hits of the year. There have been many song and syncopation acts but this stands out above them all; it is an artistic achievement in the way of jazz. The closing spot was filled by Royal Gascoignes in a unique juggling act that was far above the ordinary. Weimer.

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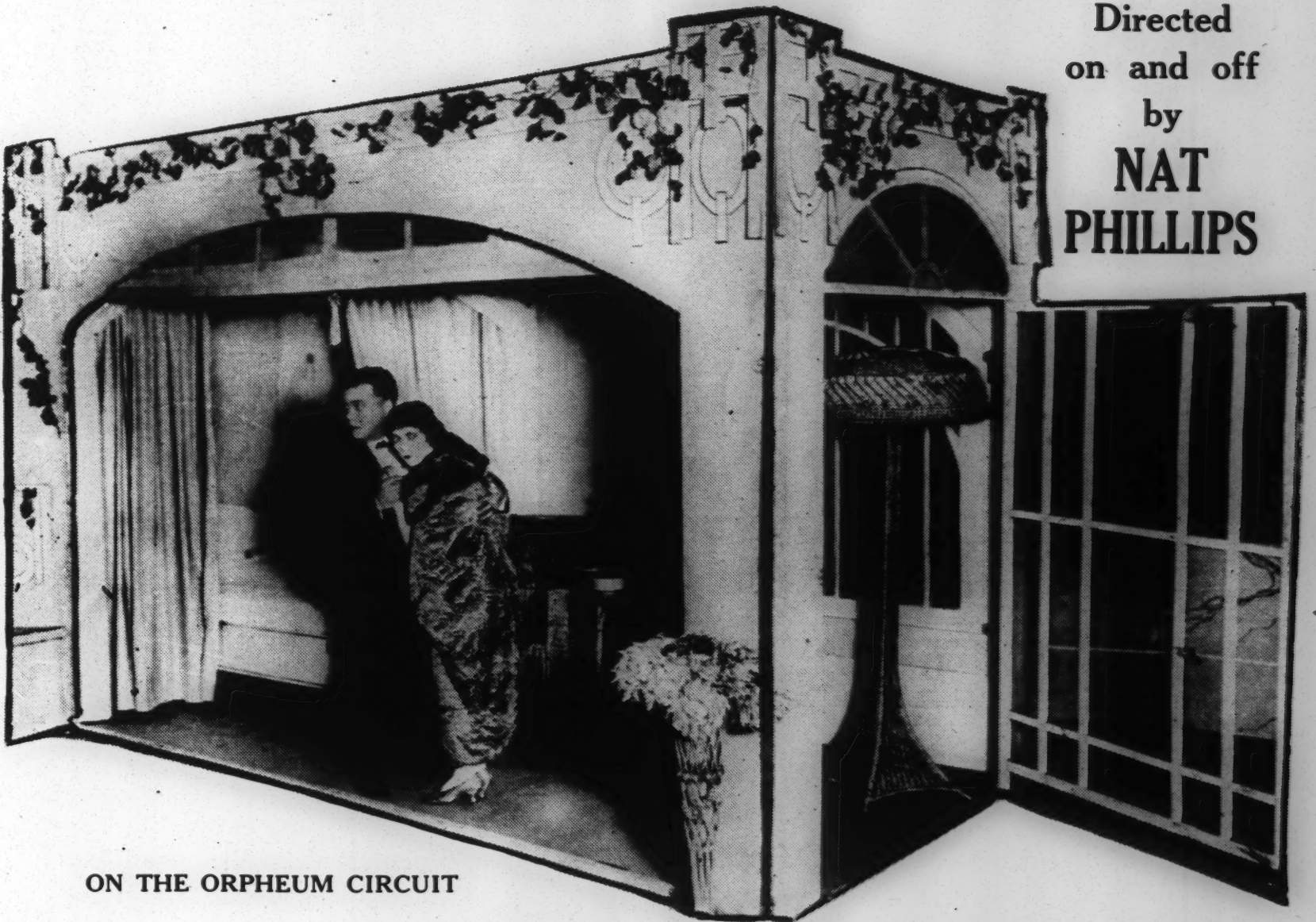
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